Batman, Beetlejuice & Zombies

WHAT DO THEY HAVE IN COMMON? SEE P. 46

Entertainment WEEKLY

JAN. 23, 2015 • #1347

Actor Ellar Coltrane at age 20

at age 12

at age 11

Boyhood

HOW ONE DARING INDIE FILM, 12 YEARS IN THE MAKING, BECAME THIS YEAR'S **OSCAR FRONT-RUNNER!**

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(COVER) *BEETLEJUICE*: WARNER BROS./EVERETT COLLECTION; OSCAR STATUETTE: ALBERT WATSON/OSCAR ® STATUETTE © AMPAS ®; (THIS PAGE) RICHARD CORMAN/CPI

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The COVER SHOOT

ABOUT A BOY

To capture Ellar Coltrane's childhood-spanning role in Richard Linklater's *Boyhood*, EW wanted to reunite the actor with his past selves, which, given the laws of space and time, called for some creativity. We photographed Coltrane with two stand-ins, Robbi W. (left) and Andrew W. (right), then replaced their faces with those of the *Boyhood* star at 12 and 11. "We wanted it to look like Ellar was really interacting with his younger selves," says EW photography director Lisa Berman. The shoot was a throwback in more ways than one. "We gave Ellar a haircut, which was fun because it reminded me of the scene in the movie where he gets his hair shaved and is so upset about it," Berman says. "This time it wasn't quite so bad." —*Eric Renner Brown*

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JAN. 23, 2015 • #1347
Actor Ellar Coltrane at age 20
at age 12
at age 11
Boyhood
HOW ONE DARING INDIE FILM, 12 YEARS IN THE MAKING, BECAME THIS YEAR'S OSCAR FRONT-RUNNER!

"The single biggest decision was the casting of Ellar Coltrane," says director Richard Linklater. "I always make the joke that it's like deciding the next Dalai Lama."

ON THE COVER
Photo composite by Richard Phibbs. Ellar Coltrane photographed exclusively for EW by Richard Phibbs on Jan. 6, 2015, in New York City. Photographs of Coltrane, ages 12 and 11, by Matt Lankes/IFC Films.

STYLING: DANIELLE NACHMANI/ ART DEPARTMENT; GROOMING: PAUL MERRITT/DEFACTO; STAND-IN SHIRTS: ALTERNATIVE APPAREL; COLTRANE'S SHIRT: ALEX MILL; JEANS: RAG AND BONE

Top photograph by **RICHARD PHIBBS**

FROM EXECUTIVE PRODUCERS **GORDON RAMSAY** AND **TOM COLICCHIO**

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Feedback

WRITE TO US! → **EW_LETTERS@EW.COM**

Entertainment
Winter TV Preview
Featuring our farewell to Parks and Rec

The Perfect Cover-up?

Many great shows have come and gone, but none as wonderful as ***Parks and Recreation***. So much joy, heart, and laughs from one amazingly talented cast. I'll miss the gang from Pawnee more than they'll ever know.

SUSAN CICCHINO
Los Angeles

I was so happy to see the hilarious cast of *Parks and Rec* on the cover... especially **Jim O'Heir**'s Jerry covered up. Classic Jerry. It's been a favorite show of my family's. Thank you for putting it in the spotlight!

KELLY ASUKA CLINGMAN
Grand Junction, Colo.

Big mistake on your part, EW. I don't even watch *Parks and Rec* and I thought the cover was so wrong. How could you hide someone's face like that?! You owe the cast an apology as well as your readers.

JL STOHR
Lancaster, Pa.

Editors respond...
Instead of apologizing, we asked cover subject Jim O'Heir for his take (see box at right).

Jerry/Garry/Larry/Terry Responds!

Was the cover "classic Jerry" or did he get the shaft? We were curious what **Jim O'Heir** had to say about our logo hiding his face (see left). He had a sense of humor about it, thank goodness.

OH! YOU WANT to know how I feel about the cover?! Well, I can tell you this much, EW is going to pay...dearly. They not only denied the world my beautiful face (stunning, actually), they also ignored all of my other requests! Was it really too much trouble to ask for a chartered jet stocked with Russian caviar? Come. On. I'm Jim O'Heir, dammit!!! America's sweetheart! Oh, yeah, another thing: I requested Emily Ratajkowski as my personal assistant for the day. Did that happen? Nope. Of course not. Not even a "We're sorry, Jim, but Emily has a restraining order against you." Who do they think they are? I mean, don't they know who I am? I'm disgusted. So, to avoid legal action, I demand the following: EW will immediately... *[Editors' note: Jim was advised that he had only 130 words. In all seriousness, he was a good sport. As thanks, we're giving him a framed copy of the cover above without his mug obstructed. Jim, we'd watch you have a fart attack any day.]*

Entertainment
Life After Serial 20 Podcasts That You'll Love!
Winter TV Preview
BOOM! The best of 89 Awesome Shows
Featuring our farewell to Parks and Rec

Podcasting a Wider Net

RebelForce Radio should be No. 21 on your "20 Podcasts You Need to Hear in 2015" (News and Notes). With hours of *Star Wars* talk every week, hosts Jason Swank and Jimmy "Mac" McInerney deliver the most entertaining podcast in the galaxy.

PETER BEISSER
Media, Pa.

There are many great comedy podcasts out there, but Jimmy Pardo's ***Never Not Funny*** started them all. His effervescent personality and pseudo-churlishness make him an absolute delight.

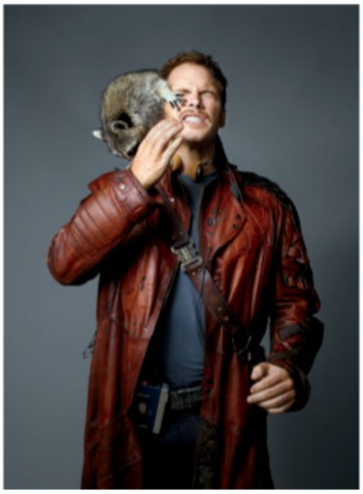
JEREMY SIMPSON
Kalamazoo, Mich.

I would like to mention TJ Hale's informative ***Shark Tank Podcast***. He interviews contestants and lets people know what goes on during the time people are actually on *Shark Tank*, not just what is shown on the telecast.

EDDIE GINSBURG
Louisville, Ky.

The Adam Carolla Show is the most consistently funny and well-made podcast that exists. Carolla is the Beatles of podcasting.

JONATHAN TALMADGE
Lawton, Mich.



HAPPY HASHTAGGING

CHRIS PRATT INSTAGRAMS AN ODE TO A FRISKY RACCOON AND EW

As our final season of ***Parks and Rec*** wraps up the cast and I shot a photo for the cover of ENTERTAINMENT WEEKLY. This is not that photo. But... Last time I did a photo shoot for EW a raccoon nearly ripped my eye out. And thanks to EW photo editor Richard Maltz who found the frame, that moment has been captured for y'all to see. #RocketNearlyBlindedMe #RaccoonsBeCreepy #TheyGotThumbs #Ewwww #AmericanRaccoon #GodBless MyEyes #QuillHasAnEyePatchInTheSequel #NotReally #ThisIsReal #NoPhotoShop #MammalAttack #AnimalsAreTheWorst Right? #JK #AnimalsAreCool #Raccoons #PoorThingShouldntHaveToModel

CORRECTIONS
Broad City's *Ilana Glazer is 27 and her brother is Eliot (Winter TV Preview).*

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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Pratt photograph by MARTIN SCHOELLER

FIND US ON THE WEB, TABLET, RADIO, AND MORE

Entertainment WEEKLY *UNLEASHED!*

(Clockwise from top left) Probable Oscar contenders *The Theory of Everything, Selma, The Imitation Game*'s Benedict Cumberbatch, and *Still Alice*'s Julianne Moore

EW.COM

Oscars Wild

For the past few months, awards watchers have been analyzing the ever-changing horse race for Oscar gold. Now, with the Jan. 15 revelation of the nominees for the 87th Academy Awards, the real betting can begin. Head to ***ew.com/oscars*** for nominee galleries, our take on the most surprising snubs, and more. Keep clicking on ***ew.com/prizefighter*** for EW Oscar guru Nicole Sperling's in-depth examinations of nominee campaigns, the impact of other prizes on the front-runners, and everything else you'll need to win your Oscar pool. The big ceremony—hosted by Neil Patrick Harris—airs Feb. 22 on ABC.

MOBILE

EW ON THE GO

EW's digital edition includes bonus *Boyhood* images and is packed with extras such as movie trailers, song samples, and book excerpts. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

RADIO

KROLL SPEED AHEAD

Hey, Bobby Bottleservice! Nick Kroll (above) talks about the final season of his sketch-comedy series, *Kroll Show*, with EW Radio's Jessica Shaw on SiriusXM Channel 105. Tune in to *Inside TV* on Jan. 20 at 10 a.m.

EW.COM

MONKEY BUSINESS

Ready for a future shock? If you missed the premiere of Syfy's small-screen adaptation of Terry Gilliam's dystopian thriller *12 Monkeys*, never fear. Starting Jan. 17, you can watch the entire first episode on EW.com. The series stars Aaron Stanford (above) as a time traveler from 2043 who goes back to 2015 and tries to stop a plague that will decimate humanity.

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OSCAR STATUETTE: ALBERT WATSON/OSCAR ® STATUETTE © AMPAS ®; *THE THEORY OF EVERYTHING*: LIAM DANIEL; *SELMA*: ATSUSHI NISHIJIMA; *STILL ALICE*: JOJO WHILDEN; *THE IMITATION GAME*: JACK ENGLISH; KROLL: IMEH AKPANUDOSEN/GETTY IMAGES FOR *VARIETY*; STANFORD: KEN WORONER/SYFY

The Week's Best Sound Bites

"I was 12 when we started."

—Ryan Seacrest on *American Idol*'s longevity

"Steve Carell's *Foxcatcher* look took two hours to put on, including his hairstyling and makeup. Just for comparison, it took me three hours today to prepare for my role as human woman."

—Tina Fey hosting the Golden Globes

"Reese Witherspoon is here, so great in the movie *Wild*. She did all of her own walking. So brave. And Andy Serkis was great as your backpack."

—Amy Poehler hosting the Golden Globes

"I know you know a lot of people, and with a good lawyer you'll get out of jail in a few years. And then I'll come for you. I'll find you, and we both know what's gonna happen."

—Bryan (Liam Neeson), warning Stuart (Dougray Scott), in *Taken 3*

"Have you smelled his Big Gulp? It's like 30 ounces of rehab."

—Morning (Mircea Monroe), about Matt's (Matt LeBlanc) increasing booziness, on *Episodes*

"Are my sleeves even? This is ridiculous. You know, my new tailor sews like an Army medic."

—Schmidt (Max Greenfield) on *New Girl*

"I can't believe I dated Nicole Kidman. This is fantastic!"

—Jimmy Fallon, learning a mutual friend once tried (and failed at) setting him up with Kidman, on *The Tonight Show*

"You think this is hard, try having sex with Michael Bolton and not fall in love."

—Sue (Jane Lynch), giving a homecoming pep talk, on *Glee*

"Female folksingers remind me of being carsick when I was little."

—Shoshanna (Zosia Mamet), reacting to Marnie's (Allison Williams) music, on *Girls*

SEACREST: MATTHIAS VRIENS MCGRATH/FOX; NEESON: DANIEL MCFADDEN; FEY, POEHLER: PAUL DRINKWATER/NBC (2); MONROE: DES WILLIE/SHOWTIME; GREENFIELD: JUSTIN JAY/FOX; LYNCH: TOMMY GARCIA/FOX; FALLON: JAMES WHITE/NBC; MAMET: CRAIG BLANKENHORN/HBO

MATTHEW RHYS ★ KERI RUSSELL

THE AMERICANS

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YOUR FAVORITE BARS, BITE-SIZED

*The **Top 10** Things We Love This Week*

The Must List

1

THE FALL

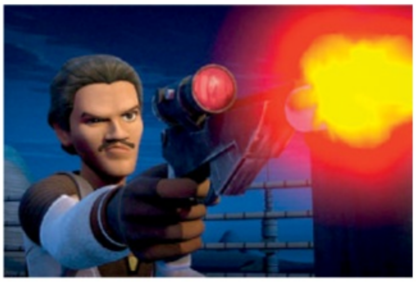
The sexier-than-we're-comfortable-with cat-and-mouse game between Gillian Anderson's police superintendent and Jamie Dornan's increasingly bold serial killer continues in the thrilling second season of the British series. *(Netflix)*

Gillian Anderson and Jamie Dornan

2 THE CLASH: NEW YEAR'S DAY '77 This BBC-produced documentary (streaming for free online) is both an excellently raw portrait of a band on the brink of fame and a wide-lens look at the political and cultural chaos that birthed them. *(NR)*

3 I'LL HAVE WHAT SHE'S HAVING, by Rebecca Harrington Few things about celebrities get as much attention as their diets. Harrington humorously records her attempts to emulate famous folks' eating habits, whether it's Beyoncé's post-pregnancy regimen or Dolly Parton's devotion to cabbage soup.

I'LL HAVE WHAT SHE'S HAVING
MY ADVENTURES IN CELEBRITY DIETING
REBECCA HARRINGTON



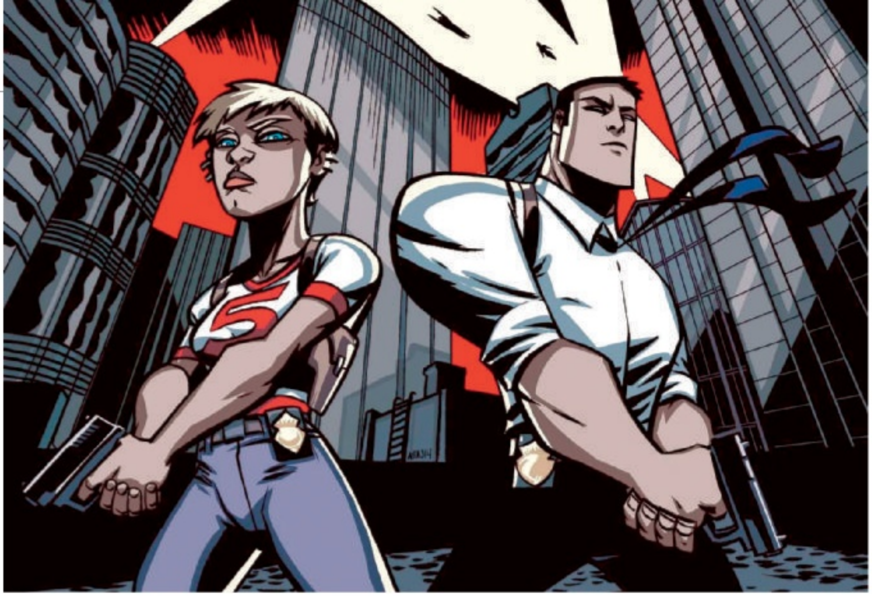
4 STAR WARS REBELS The CGI series recaptures the feel-good magic of the movie trilogy, thanks to its ability to revisit long-gone characters. This season watch for Lando Calrissian, voiced by Billy Dee Williams himself. *(Disney XD, Mondays, 9 p.m.)*

ANDERSON, DORNAN: HELEN SLOANE/NETFLIX (2); ILLUSTRATION BACKGROUND: NETFLIX; THE CLASH: CHALKIE DAVIES/GETTY IMAGES; *STAR WARS REBELS*: LUCASFILM

Illustration by **JESSE LENZ**

5 TITLE, Meghan Trainor

Yes, she *is* about that bass ('bout that bass, no treble), but that's not all—the 21-year-old Nantucket, Mass., native's full-length debut dodges one-hit-wonderdom with a sweet, strutting mix of malt-shop melodies and modern-girl grit.



6 **POWERS #1** In conjunction with the launch of the *Powers* TV show, Brian Michael Bendis and Michael Avon Oeming revive their award-winning comic series about a pair of detectives responsible for investigating the homicides of both superheroes and villains.

7 **PADDINGTON** Those with an affinity for cool Britannia—not to mention Michael Bond's beloved child-lit series—will swoon for this elegantly entertaining big-screen adventure costarring Nicole Kidman and *Downton Abbey*'s Hugh Bonneville. *(PG)*

8 B4. DA.$$, Joey Bada$$

What do First Daughter Malia Obama and the EW music department have in common? We've all fallen for this fast-rising Brooklyn rap wunderkind, whose mellifluous vocals and throwback beats recall classic hip-hop's best and brightest MCs.

9 NEVER SLEEP AGAIN: THE ELM STREET LEGACY, by Thommy Hutson

A lavish amount of anecdotes and behind-the-scenes photos make this tome the ultimate dream and/or nightmare for Freddy Krueger fans. Available from elmstreetbook.com.

10 **LOOKING** Season 2 of HBO's charming, romantic series about three gay friends living and dating in San Francisco is better than ever with new characters including Daniel Franzese's HIV-positive bear Eddie, plus more of Lauren Weedman's blunt but good-hearted Doris. *(HBO, Sundays, 10 p.m.)*

POWERS #1: COURTESY OF MARVEL; TRAINOR: KEVIN WINTER/DCNYRE2015/GETTY IMAGES FOR DCP; *PADDINGTON*: THE WEINSTEIN COMPANY; JOEY BADA$$: JOSEPH OKPAKO/REDFERNS VIA GETTY IMAGES; *A NIGHTMARE ON ELM STREET*: NEW LINE CINEMA/EVERETT COLLECTION; *LOOKING*: RICHARD FOREMAN/HBO

BRILLIANT DETECTIVE
TOTAL
DICK
FROM THE CREATOR OF BONES
BACKSTROM
THURSDAYS
JAN 22 FOX

J.K. SIMMONS ON WHAT GIVES HIM WHIPLASH [**P.** 16]

News+Notes

Are the Golden Globes All Grown Up?

This year's surprisingly sober telecast suggests that Hollywood's favorite party is now serious business. Here's what we learned.

BY SARA VILKOMERSON

SIMMONS: DANIEL MCFADDEN; FEY AND POEHLER: PAUL DRINKWATER/NBC

▶*The Hollywood Foreign Press Association* really *wants you to take them seriously*

Remember when the Golden Globes were considered the freewheeling, booze-drenched affair to go to before the buttoned-up gravitas and pomp of the Oscars? This year's Globes saw winners that seemed—gasp!—chosen for artistic merit, and *Boyhood*'s win for best drama cemented its status as the Academy's Best Picture front-runner. (Also see: J.K. Simmons' win for Sundance darling *Whiplash* and Julianne Moore's for the little-seen *Still Alice*.) Plus, there was a decided lack of drunken zaniness—instead we got attendees on their best behavior in especially tasteful evening wear. The jury is still out on which kind of awards show makes for the better viewing experience, but with prestige winners like these, more so than ever, a win at the Globes is a good predictor of Oscar gold.

▶*Social activism is more than an accessory*

"Je suis Charlie" was not just a button to be worn on the red carpet but a sentiment to be thoughtfully expressed. Cecil B. DeMille Award recipient George Clooney and presenter Jared Leto used their time on stage to pay their respects and pledge solidarity. (Leto even did it in French!) Common, while accepting the award with John Legend for best song, paid homage to the events in Ferguson, Mo., and New York City's slain police officers; Jill Soloway and Jeffrey Tambor dedicated their Golden Globe wins for *Transparent* to the transgender community; and the biggest standing ovation (led by Meryl Streep) went to HFPA president Theo Kingma, who said, "Together we will stand united against anyone who would repress free speech, anywhere from North Korea to Paris." The importance of being earnest should only amp up in acceptance speeches at next month's Academy Awards.

(From top) Michael Keaton, Gina Rodriguez, Jeffrey Tambor, and Prince

▶*Even superfamous people lose their minds over Prince*

Sure, there's a Hollywood hierarchy when it comes to the many levels of fame, but at least we now know who sits at the very top of the pyramid. A surprise presenter for best song, the artist still known as Prince strode onto the stage and blew the collective mind of the celebrity-packed room. Louis C.K. and Channing Tatum wolf-whistled, and Viola Davis and Allison Janney (together at a table we'd kill to be seated at) all but rushed the stage in excitement.

▶*The future is now*

There were no awards given for shows on CBS, NBC, ABC, or Fox, and HBO took home only one statue. Signaling a pronounced shift in power, Amazon—which wasn't even part of the awards conversation a year ago—triumphed with two of the night's biggest prizes: a best-comedy trophy for *Transparent*, and another for its star, Tambor. Also, Kevin Spacey finally nabbed a prize for his turn on Netflix's *House of Cards*. The revolution may be televised, but chances are we'll be watching it on our computers.

▶*First-time winners make the best speeches*

Come on, didn't your eyes get a little moist during *Jane the Virgin*'s Gina Rodriguez's moving acceptance speech for best actress on a TV comedy? While seasoned Oscar favorites may use the Globes to workshop acceptance speeches before the bigger ceremony in February, heartfelt thanks from J.K. Simmons and a tearful Michael Keaton (to say nothing of Spacey, who won after seven previous nominations, and Tambor, a journeyman actor finally getting his due) demonstrated that sincere gratitude won the night.

(From left) Viola Davis and Allison Janney are thrilled to be in the presence of His Royal Purpleness; Frances McDormand is less impressed by the awards show

KEATON: DAVID LIVINGSTON/GETTY IMAGES; RODRIGUEZ, TAMBOR, PRINCE: PAUL DRINKWATER/NBC (3)

▶ *People who love their dates also give great speeches*

Michael Keaton loves his best friend and (newly anointed heartthrob) son, Sean Douglas, and in case it wasn't clear before, George Clooney *reeeaaaally* loves his wife, Amal.

▶ *Frances McDormand, thankfully, does not give a f---*

In years past, cameras liked to pan to Meryl Streep, Jack Nicholson, or Tommy Lee Jones for their reactions. This year it was Frances McDormand, who quickly became an Internet meme thanks to her dead-on impersonation of Grumpy Cat. Please tell us she'll be front and center at the Oscars.

▶ *We'll miss Tina and Amy, but we've got our eye on their replacements*

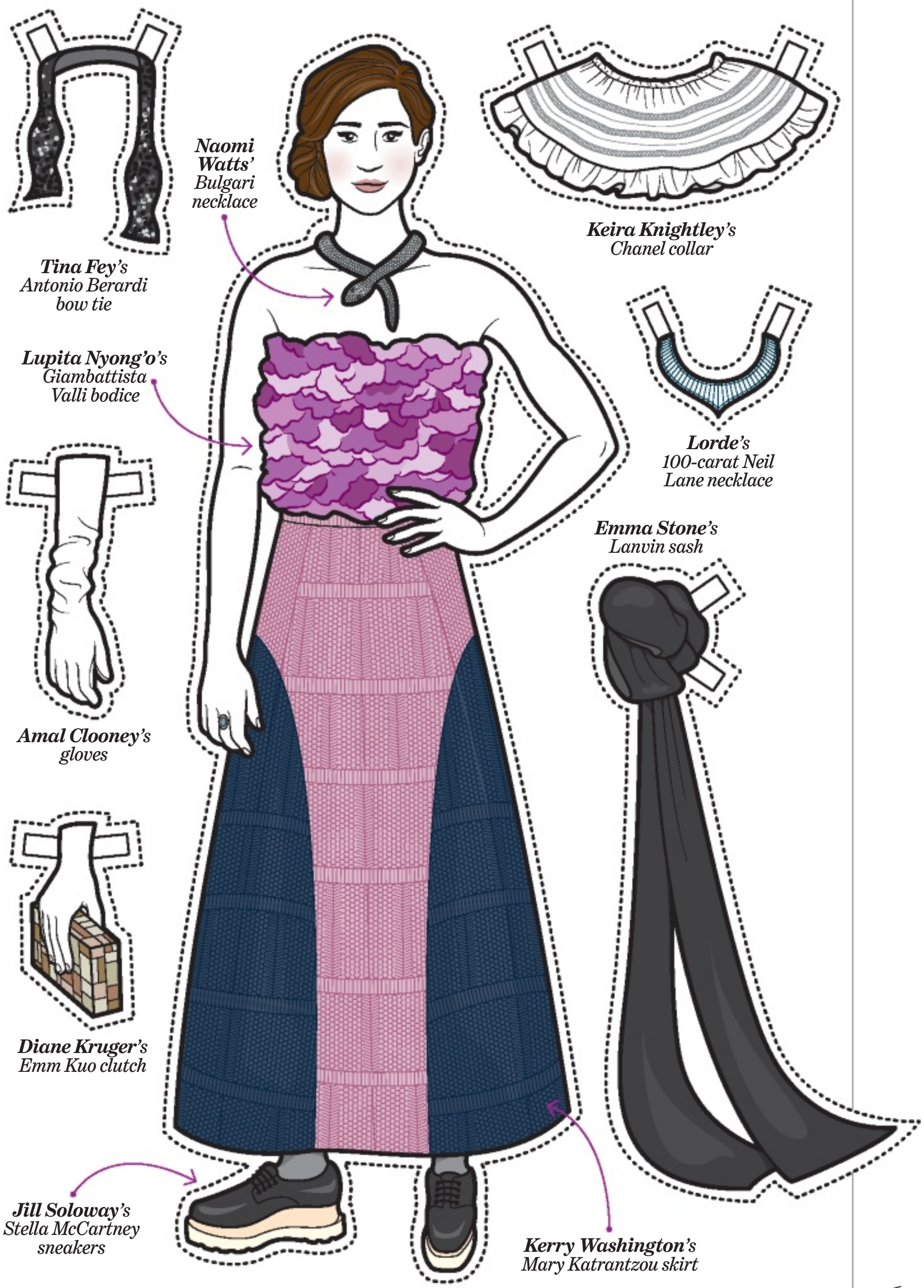
It's going to be hard to face the Golden Globes without Tina Fey and Amy Poehler. We missed them this year, in fact, when they seemed to disappear after their killer opening monologue. (They could have dropped the mic after their "Sleeping Beauty just thought she was getting coffee with Bill Cosby" joke, which stunned the room.) But were Kristen Wiig and Bill Hader auditioning for the job? Because we'd happily give it to them! Or maybe we can persuade Anna Faris and Chris Pratt to take the same helicopter to the Globes next year? ■

Kristen Wiig and Bill Hader

WIIG AND HADER: PAUL DRINKWATER/NBC

A GOLDEN GLOBES MIX 'N' MATCH

There was far too much good, bad, and yes, ugly fashion to deem anyone the red carpet's best or worst. Why not Frankenstyle your own awards-show ensemble using the night's most notable elements?


Naomi Watts' Bulgari necklace
Keira Knightley's Chanel collar
Tina Fey's Antonio Berardi bow tie
Lupita Nyong'o's Giambattista Valli bodice
Lorde's 100-carat Neil Lane necklace
Emma Stone's Lanvin sash
Amal Clooney's gloves
Diane Kruger's Emm Kuo clutch
Jill Soloway's Stella McCartney sneakers
Kerry Washington's Mary Katrantzou skirt

STAR-STUDDED

We know the awards are handed out inside the theater, but the red carpet is home to a whole other competition. Which fashion brands won big? Here's how often the work of some awards-show mainstays appeared.

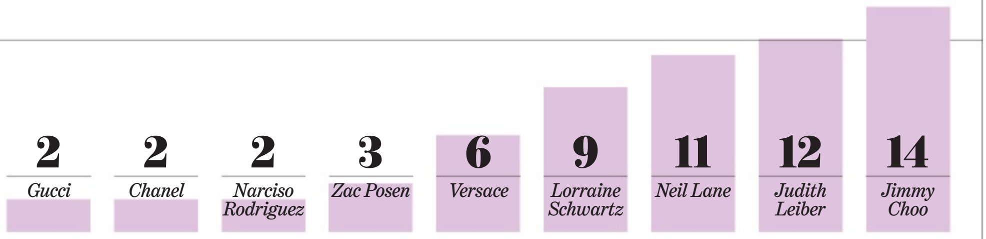


Illustration by BROWN BIRD DESIGN

UNDER THE INFLUENCE

J.K. SIMMONS

His jaw-dropping performance as a brutal music teacher in *Whiplash* earned him his first Golden Globe, and an Oscar may soon follow. To get into character, Simmons leaned on instinct rather than research. We asked about his other memorable roles, and learned his one rule: Never overprepare. **—KEVIN P. SULLIVAN**

WHIPLASH *2014*

AS TERENCE FLETCHER, ABUSIVE MUSIC INSTRUCTOR

When I first met [director] Damien [Chazelle], he wanted to alleviate any fears I had about the musical aspects. I said, "I actually studied conducting, and I got a college degree in music." That was just a pleasant surprise to him. I worked my butt off learning the music. I knew classical conducting, but I hadn't studied jazz. The good thing about jazz is there's a wide range of style, so I felt like I had freedom in creating **the conducting style for Fletcher.** It was great to have done the research 30 years before.

THANK YOU FOR SMOKING *2006*

AS BR, TOBACCO LOBBYIST

Didn't read the book! I did later, but we actually talked about not reading it because there's much more intricate plot stuff that wasn't going to be in the film. It would have confused what motivates the character in the scenes [director] Jason [Reitman] wrote.

CHRISTOPHER BUCKLEY
THANK YOU FOR SMOKING

THE LADYKILLERS *2004*

AS GARTH PANCAKE, DEMOLITIONS EXPERT

Here's what an idiot I am. I don't think I've ever watched a movie to prepare for a role. In this case, I was sitting in my trailer laughing out loud reading the sides and looking at the storyboards for the day. One of the assistant directors came in and I commented on what a brilliant, hilarious story it was. And the AD said, "Oh, and I love the original so much." That was when I found out we were doing a remake.

I did not even know four days into shooting. But that's just my own ignorance. I'm not recommending that.

SPIDER-MAN *2002*

AS J. JONAH JAMESON, *DAILY BUGLE* EDITOR

THE AMAZING SPIDER-MAN

The nice folks at Marvel sent me virtually every **J. Jonah Jameson comic book.** I pored over those.... It was good to go back to my own misspent youth—I wasn't a comic-book aficionado, but my cousin Weed* was. Every time we visited him on the farm, he had two things: comedy albums and comic books. *Spider-Man* was his favorite. I think he'll retire on what he's going to get for his collection.

OZ *1997–2003*

AS VERN SCHILLINGER, IMPRISONED NEO-NAZI

I don't often do a lot of research, but when it's **something specific like *Oz***—which I fortunately did not have a lot of experience with—I will. I read *The Hot House*, about being on the inside at Leavenworth prison. And I did read about the Aryan Brotherhood and how it began. A lot of the stuff about white-supremacist groups was very family-friendly: "We just love our people." On the surface, you go, "Gee, what's wrong with loving your people? That sounds like a beautiful thing." But when you love your people to the exclusion of everything else that's remotely different, that's when we get into trouble.

LAW & ORDER

1994–2010

AS DR. EMIL SKODA

I didn't do any research—just read the scripts.

J.K. Simmons photographed on Jan. 5, 2015, at Ace Hotel in New York City

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*Yes, Weed. Real name: Ron Jensen.

SIMMONS: GROOMING: REIVA CRUZE/EXCLUSIVE ARTISTS MANAGEMENT; *WHIPLASH*: DANIEL MCFADDEN; *SPIDER-MAN*: MARVEL COMICS/TM & © MARVEL.

Photograph by **ROB NORTHWAY**

SAM ADAMS
UNITE OR DIE
SONS OF LIBERTY
3-NIGHT EVENT
JAN 25 9/8c
#SonsOfLiberty
HISTORY

Q&A

SIA'S MINI-ME

Maddie Ziegler—of *Dance Moms* fame—has starred in two headline-making Sia videos and will appear alongside the pop drama queen on *SNL* on Jan. 17. Maddie is 12. **—MOLLY SIMMS**

How did you meet Sia?
She tweeted me, "I'm a big fan of *Dance Moms*, and I would like you to be in the 'Chandelier' video." I was like, "Someone's trying to prank me." But I flew to L.A. two weeks later, and it was real. When Sia walked in, I was nervous, but she just ran and gave me a big hug.... We really have become a family.

What was it like filming "Elastic Heart," which costars Shia LaBeouf?
The story is a lot different than "Chandelier." It was the same concept with my leotard and wig, but we were really dirty. It was disgusting. We had to rehearse in the cage, and we just kept getting dirtier and dirtier. I brought wipes, and I was like, "Shia, you're gonna need these." But he was fine with it.... I don't know, boys are different, they don't care about being dirty. I was like, "Ewwww! I don't like being dirty!"

Shia's known for being a pretty strange guy. How did you get along?
It was the same as with Sia—I felt like I knew him. He took my mom and me to eat, just to start to know each other and stuff. You have to get used to your dance partner. And he wasn't a bad dancer at all. For him, it was mainly fighting and acting and running. And screaming. [*Laughs*]

What do you think the story is behind the video?
No one knows what the story's about, and that's a good thing, because you have to keep people guessing, you know? I like that.

You're kind of a Sia stand-in for all these performances.
It's just amazing that Sia's let me take over part of her. I'm her Mini-Me, pretty much.

What do you guys talk about when you're together?
Well, she loves dogs, and I love dogs too. We talk about animals a lot. And she'll just tell us crazy stories that happen to her.

Do you have anything else in the works with Sia?
Uhhh, not really. I can't really say anything else.

Crafty answer. You're learning this game fast. I'm a huge *Dance Moms* fan, and I'm always impressed with how composed you are on the show.
We have to be, around Miss Abby. We have to look like we're not about to cry.

Even if you definitely are.
Exactly.

ZIEGLER: JASON MERRITT/GETTY IMAGES

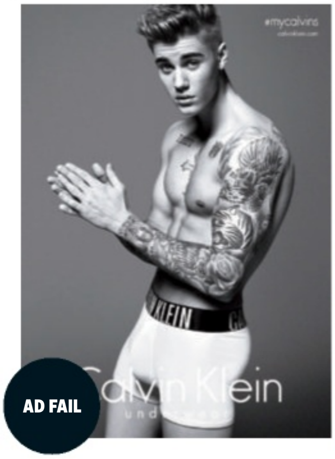
EW **MORE ON EW.COM** For the full interview with Maddie, check out EW.com

Nick Cave *Sails* Onto The Small Screen

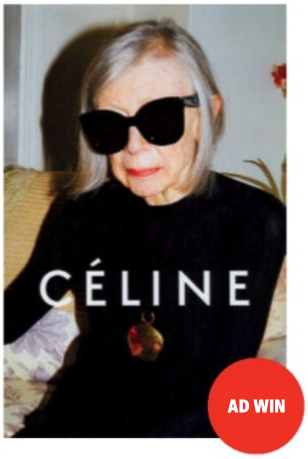
Ahoy, fans of premium-cable pirate shows and cult rock icons: Your dream Venn diagram is here. Nick Cave has reworked Leonard Cohen's 1971 ballad "Avalanche" for Starz's high-seas drama ***Black Sails***. Cave's haunting, string-laden take on the song (he also recorded a noisier version in 1984 with his band, the Bad Seeds) is playing in trailers for the show's second season and will feature in an episode airing March 21. How did *Sails* reel in the mercurial artist? "We chased him," executive producer Jonathan Steinberg admits. "[*Sails* star] Luke Arnold and I saw Nick about four or five months ago and we were talking about how cool it would be to get him to do it." Turns out the singer was equally enthusiastic when approached for the gig: "We talked about how we wanted ['Avalanche'] to comment on the story and he totally got it. Then he sent it back to us and it kind of blew us all away." —*Miles Raymer*

COME ON, VOGUE

For the fashion set, it looks like spring 2015 is all about pop culture. Calvin Klein debuted advertisements featuring a beefy Justin Bieber, while Céline went for subtlety with an at-home shot of Joan Didion. (Fashion world, consider this our formal plea for a Danielle Steel-starring Roberto Cavalli campaign.) Both had the Internet buzzing, but we have a clear favorite.



AD FAIL



AD WIN

BLACK SAILS: DAVID BLOOMER/STARZ; CAVE: KARWAI TANG/WIREIMAGE.COM

PAUL REVERE
UNITE OR DIE
SONS OF LIBERTY
3-NIGHT EVENT
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THE SUNDANCE MUST LIST

Ryan Reynolds gambles with **Mississippi Grind**

This comedy-drama from writer-director duo Anna Boden and Ryan Fleck (*Half Nelson*) follows Ryan Reynolds and Ben Mendelsohn (*The Dark Knight Rises*) as players betting their way down south on a road trip that will take them to a high-stakes game in New Orleans.

Hip-hop geeks come of age in **Dope**

The producers of *Fruitvale Station*, the 2013 Sundance prizewinner, return with this coming-of-age story about a trio of Inglewood, Calif., "geeks" in a punk/hip-hop group. Directed by Rick Famuyiwa (*The Wood*), it features supporting turns by rap stars A$AP Rocky and Tyga as well as original music by Pharrell Williams.

Kristen Wiig gets serious in **Nasty Baby**

Provocative Chilean director-screenwriter Sebastián Silva (*The Maid*) costars in his own edgy drama alongside Tunde Adebimpe (frontman for the Brooklyn indie-rock group TV on the Radio); they play a gay couple trying to conceive a baby with the help of their best friend (Wiig). If this sounds sweet, be warned—it isn't.

Jason Segel becomes David Foster Wallace in **The End of the Tour**

In this emotional drama based on real events, director James Ponsoldt (*The Spectacular Now*) chronicles the five-day interview/intellectual ping-pong match between *Infinite Jest* novelist David Foster Wallace (Segel) and *Rolling Stone* journalist David Lipsky (Jesse Eisenberg).

Keanu Reeves hooks up with babes from hell in **Knock Knock**

Torture-porn auteur Eli Roth (*Hostel*) and Keanu Reeves are hardly synonymous with indie excellence. And yet here they are teaming up for a midnight movie that follows a married man's wild encounter with two beautiful strangers—a night when fantasy seduction slams into nightmarish havoc.

Ben Mendelsohn and Ryan Reynolds in *Mississippi Grind*

Tunde Adebimpe and Kristen Wiig in *Nasty Baby*

Jesse Eisenberg and Jason Segel in *The End of the Tour*

Tony Revolori, Kiersey Clemons, and Shameik Moore in *Dope*

Lorenza Izzo, Keanu Reeves, and Ana de Armas in *Knock Knock*

MISSISSIPPI GRIND: PATTI PERRET; *THE END OF THE TOUR*: JAKOB IHRE; *KNOCK KNOCK*: EDUARDO MORENO

Each January, Hollywood heads to Park City, Utah, for the Sundance Film Festival, the annual celebration of independent film. To help you wade through the cinematic snow, here's our guide to the 10 movies and stars already generating buzz (and heat) before the festival begins its 11-day run on Jan. 22. **BY CHRIS LEE**

Michael Fassbender hunts a woman in **Slow West**

An American Western shot in New Zealand and Scotland, it stars Michael Fassbender as a mysterious traveler leading a Scottish teenager (*Dawn of the Planet of the Apes*' Kodi Smit-McPhee) across the 19th-century frontier in search of the woman the boy loves.

Sarah Silverman goes dark in **I Smile Back**

Foulmouthed funny-woman Silverman gets somber in her first dramatic lead role. As a New York housewife chafing against the demands of motherhood and manicured suburbia, she self-medicates with booze, drugs, and extramarital bad decisions. Until, that is, looming family dissolution forces a bid at redemption.

Chiwetel Ejiofor fights for love in **Z for Zachariah**

In this sci-fi drama, Margot Robbie stars as the survivor of a nuclear disaster whose isolated farm existence is turned inside out when a dying scientist (Ejiofor) and fellow postapocalyptic refugee (Chris Pine) wander in from the wasteland. Things get tricky when they vie for her affection.

The Frances Ha *duo reteam for* **Mistress America**

Noah Baumbach and Greta Gerwig—respectively, the writer-director and writer-star of 2013's indie sensation *Frances Ha*—regroup with this comedy that's cryptically described in Sundance literature as being about "dream-chasing, score-settling, and cat-stealing."

College rape can no longer hide in **The Hunting Ground**

Documentarian Kirby Dick blew the lid off military sexual assaults with his 2012 exposé *The Invisible War*. Now he's back with this documentary examining rapes on American college campuses, detailing their institutional cover-ups and toxic social legacies.

Michael Fassbender and Kodi Smit-McPhee in *Slow West*

Chris Pine, Margot Robbie, and Chiwetel Ejiofor in *Z for Zachariah*

Greta Gerwig and Lola Kirke in *Mistress America*

Sarah Silverman and Josh Charles in *I Smile Back*

The Hunting Ground

SLOW WEST, Z FOR ZACHARIAH: PARISA TAGHIZADEH (2);
MISTRESS AMERICA: SAM LEVY

Chart Attack

Liam Neeson wins the week. But let's be honest—how could he not? **BY KAT WARD**

$39.2M

OPENING-WEEKEND BOX OFFICE FOR *TAKEN 3*

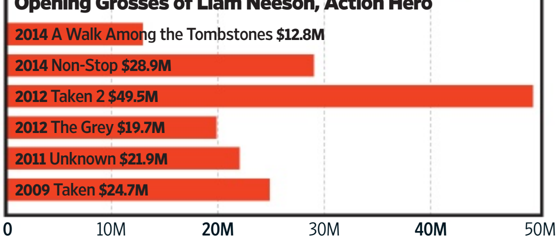
▸ TOP MOVIES
JAN. 9–11

1. **Taken 3** $39.2*
2. **Selma** $11.3
3. **Into the Woods** $9.6
4. **The Hobbit: The Battle of the Five Armies** $9.4
5. **Unbroken** $8.2
6. **The Imitation Game** $7.2
7. **Night at the Museum: Secret of the Tomb** $6.7
8. **Annie** $4.8
9. **The Woman in Black 2: Angel of Death** $4.6
10. **The Hunger Games: Mockingjay—Part 1** $3.8

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS

▲ With Taken 3, Liam Neeson completes the trilogy that, thanks to his "particular set of skills," turned him into a high-grossing action hero. Below, the opening-weekend box offices of his recent action films.

Opening Grosses of Liam Neeson, Action Hero



▸ TOP SONGS
WEEK ENDING JAN. 5

1. **Uptown Funk** MARK RONSON
2. **Blank Space** TAYLOR SWIFT
3. **Take Me to Church** HOZIER
4. **Thinking Out Loud** ED SHEERAN
5. **Lips Are Movin** MEGHAN TRAINOR
6. **Shake It Off** TAYLOR SWIFT
7. **All About That Bass** MEGHAN TRAINOR
8. **Centuries** FALL OUT BOY
9. **Only One** KANYE WEST
10. **I'm Not the Only One** SAM SMITH

SOURCE: ITUNES

▲ Ronson dethroned Swift, with 382K downloads sold.

▸ TOP ALBUMS
WEEK ENDING JAN. 5

1. **1989** TAYLOR SWIFT
2. **Guardians of the Galaxy: Awesome Mix Vol. 1** VARIOUS ARTISTS
3. **2014 Forest Hills Drive** J. COLE
4. **In the Lonely Hour** SAM SMITH
5. **The Pinkprint** NICKI MINAJ
6. **x** ED SHEERAN
7. **Into the Woods** VARIOUS ARTISTS
8. **The Young OG Project** FABOLOUS
9. **Frozen** VARIOUS ARTISTS
10. **Annie** VARIOUS ARTISTS

SOURCE: ITUNES

THIS WEEK IN LOCAL

▸ TOP ZINES AT ATOMIC BOOKS, BALTIMORE
WEEK ENDING JAN. 11

1. **Baltimore Coloring Book Project Vol. 1** VARIOUS ARTISTS
2. **How to Talk to Your Cat About Gun Safety** AMERICAN ASSOCIATION OF PATRIOTS
3. **As You Were Vol. 1** MITCH CLEM
4. **Craphound #6** SEAN TEJARATCHI
5. **Guide to Dating Gangsters Vol. 1** VICE VERSA PRESS
6. **How to Talk to Your Cat About Evolution** AMERICAN ASSOCIATION OF PATRIOTS
7. **Smile, Hon, You're in Baltimore! #17** WILLIAM P. TANDY
8. **Big Take-Over #75** JACK RABID
9. **The First Line Vol. 16 #4** DAVID LABOUNTY
10. **Junk Drunk** MICHELLE DWYER

SOURCE: ATOMIC BOOKS

▸ TOP HARDCOVER FICTION
WEEK ENDING JAN. 4

1. **All the Light We Cannot See** ANTHONY DOERR
2. **The Goldfinch** DONNA TARTT
3. **Redeployment** PHIL KLAY
4. **Gray Mountain** JOHN GRISHAM
5. **Station Eleven** EMILY ST. JOHN MANDEL
6. **The Rosie Effect** GRAEME SIMSION
7. **Lila** MARILYNNE ROBINSON
8. **The Escape** DAVID BALDACCI
9. **The Boston Girl** ANITA DIAMANT
10. **The Paying Guests** SARAH WATERS

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

▸ TOP HARDCOVER NONFICTION
WEEK ENDING JAN. 4

1. **Being Mortal** ATUL GAWANDE
2. **Yes Please** AMY POEHLER
3. **Not That Kind of Girl** LENA DUNHAM
4. **Small Victories** ANNE LAMOTT
5. **The Life-Changing Magic of Tidying Up** MARIE KONDO
6. **Deep Down Dark** HÉCTOR TOBAR
7. **Killing Patton** BILL O'REILLY & MARTIN DUGARD
8. **Can't We Talk About Something More Pleasant?** ROZ CHAST
9. **Everything I Need to Know I Learned From a Little Golden Book** DIANE MULDROW
10. **Make It Ahead** INA GARTEN

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

▸ TOP BROADCAST-TV SHOWS
WEEK ENDING JAN. 4

1. **Saturday Night Football** NBC
2. **Dick Clark's New Year's Rockin' Eve With Ryan Seacrest** ABC
3. **Madam Secretary** CBS
4. **Blue Bloods** CBS
5. **The Simpsons** FOX
6. **Hawaii Five-O** CBS
7. **The Good Wife** CBS
8. **Kennedy Center Honors** CBS
9. **CSI** CBS
10. **Undercover Boss** CBS

SOURCE: NIELSEN

▲ 12.9M people watched Seacrest host ABC's New Year's Eve, besting NBC and Fox.

TAKEN 3: DANIEL MCFADDEN; RONSON: FLORENT DECHARD; SEACREST: LOU ROCCO/ABC

BINGE!

Joan Jett

PUNK PIONEER. EARLY MTV STAR. MULTIFACETED ACTRESS. FEMINIST ICON. EVEN AFTER NEARLY 40 YEARS OF HITS AND HOWLS, JOAN JETT IS STILL THE HARDEST-ROCKING CHERRY BOMB IN THE BUSINESS. **By Kyle Anderson**

Joan Jett in 1977

BRAD ELTERMAN

FEW LYRICS HAVE defined an artist better than "I don't give a damn about my reputation," the opening line snarled by Joan Jett on her 1981 solo debut. Since she first announced herself as the leather-jacketed shredder in teen-punk combo the Runaways, Jett has always done what she wanted when she wanted to do it, whether it was putting her own spin on '60s garage-rock classics, starring alongside Michael J. Fox in the gritty '80s drama *Light of Day*, or fronting a reconstructed version of Nirvana just last year. At 15, she formed the Runaways with friend and drummer Sandy West, and quickly became an international sensation thanks to her killer songwriting (she co-wrote their deathless anthem "Cherry Bomb") and singular style—skills Jett doubled down on when the group broke up and she struck out on her own with new backing band the Blackhearts. Over the past four decades she's been a fashion icon, a political firebrand, and a guitar hero whose best songs are perpetually reborn in pop culture. She may not give a damn, but her rep as one of rock's most steadfast badasses is firmly set.

BINGE!

Joan Jett

CHERRY BOMBS

SIX ESSENTIAL ALBUMS FROM JETT'S EPIC CAREER

The Runaways
(1976)
More piss and vinegar than sugar and spice, the quintet's strutting debut is an irresistible tidal wave of teenage rebellion.

Bad Reputation
(1981)
While her solo bow featured awesome Lesley Gore and Gary Glitter covers, the title track became her first post-Runaways hit.

I Love Rock 'n Roll
(1981)
Her take on the titular song, by the U.K. band Arrows, became her only No. 1, but her originality shines on "Love Is Pain."

Good Music
(1986)
A glammy swerve toward arena rock and hair-metal moves suits her, especially on the pretty, punchy "This Means War."

Sinner
(2006)
Jett revamped her sound once again with widescreen production, gloriously chunky riffs, and a killer take on Sweet's "A.C.D.C."

Unvarnished
(2013)
The latest Blackhearts release finds Jett building big anthems with artists she's inspired, including Dave Grohl and Laura Jane Grace.

BY THE NUMBERS

TWENTY THREE

Number of record labels that rejected Jett's demo, leading her to launch her own imprint, **Blackheart Records**

$130

Price of a Joan Jett Barbie doll on Amazon. (The Debbie Harry Barbie is $38.)

6

DAYS IT TOOK TO RECORD THE ***I LOVE ROCK 'N ROLL*** ALBUM

48 Versions of **Jonathan Richman's Boston-specific "Roadrunner"** she reworked to match the geography of each city she performed in

3

Number of Billboard Hot 100 Top Tens

1 Number of "Weird Al" spoofs: **"I Love Rocky Road"**

155 MPH **Top speed of Jett's first car, a Jaguar XJ-S H.E. It's now in the Rock and Roll Hall of Fame.**

SCENE-STEALER

JETT HAS ALSO CARVED OUT A MEMORABLE

[MOVIE]

LIGHT OF DAY (1987)

In her big-screen debut, Jett carried writer-director Paul Schrader's blue-collar family drama, starring as a down-and-out single mom hustling to support herself by fronting a garage band alongside her brother (Michael J. Fox). Though the film itself met with mixed reviews, critics lauded Jett's strong, sensitive performance.

JETT'S SET: ALL-STAR COLLABORATIONS

HER MUSICAL CONNECTIONS, FROM PUNK ROYALTY TO MR. "BORN IN THE

THE GITS
Following the death of singer Mia Zapata, Jett fronted the band on a tour to raise funds to investigate her murder.

NIRVANA
She filled in for the late Kurt Cobain on "Smells Like Teen Spirit" during Nirvana's Rock and Roll Hall of Fame induction set in 2014.

THE GERMS
The legendary Los Angeles punk band invited their friend Jett to produce their only album, 1979's *(GI)*.

THE WHO
She cut her debut album at the Who's Ramport Studios, and will be opening their 50th-anniversary tour this year.

BRUCE SPRINGSTEEN
The Boss wrote "Light of Day," the centerpiece tune that Jett performs in the 1987 film of the same name.

Jett in 1987

JETT (TOP): MICHAEL OCHS ARCHIVE/GETTY IMAGES; BARBIE: © MATTEL; *LIGHT OF DAY*: PAUL NATKIN/GETTY IMAGES; THE GITS: JACKIE RANSIER; NIRVANA: YOURI LENQUETTE/DALLE/RETNA LTD.; THE WHO: GAB ARCHIVE/REDFERNS/GETTY IMAGE; SPRINGSTEEN: VINCE BUCCI/GETTY IMAGES; JETT (BOTTOM): PAUL NATKIN/GETTY IMAGES; BIKINI KILL: TAMMY RAE CARLAND; RAMONES: KEES TABAK/SUNSHINE/RETNA UK; PEACHES: ALISA CONNAN/CAMERA PRESS/RETNA; INDIGO GIRLS: RON GALELLA/WIREIMAGE.COM; SEX PISTOLS: RICHARD E. AARON/REDFERNS/GETTY IMAGES

When asked at a press conference why she chose to cover Jett's version of "I Love Rock 'n Roll" in her 2002 film Crossroads, **Britney Spears** *gave an answer that has lived on in Internet infamy: "I love Pat Benatar, and I just think she's amazing."*

SIDE CAREER AS AN ACTRESS. HERE ARE THE HIGHLIGHTS.

[TV]

▶ HIGHLANDER: THE SERIES (1992)
Jett brought rock edge—and her version of "Cherry Bomb"—to the high-camp show based on the movies.

▶ LAW & ORDER: CRIMINAL INTENT (2008)
The NYPD hunts down the creep who murdered Jett, playing the host of a music-centric interview show called *Rock 'n Talk.*

▶ BIG DRIVER (2014)
In Lifetime's adaptation of a Stephen King novella, her character unforgettably popped out her glass eyeball.

[BROADWAY]

▶ THE ROCKY HORROR SHOW (2000)
A shaved-headed Jett helped lead the hapless Brad and Janet through the "Time Warp" as Columbia in the cult classic's well-received revival.

U.S.A."

BIKINI KILL
It's poetic that Jett, one of the great pre-riot-grrrl rockers, produced a number of Bikini Kill tracks, including "Rebel Girl."

RAMONES
Jett and the Blackhearts performed "Judy Is a Punk" for the documentary *Too Tough to Die: A Tribute to Johnny Ramone.*

PEACHES
The two have several collaborations, but the best is "You Love It" from 2006's *Impeach My Bush,* featuring Jett on guitar.

INDIGO GIRLS
Cofounder Amy Ray drafted Jett (along with a number of other alt ladies) to play on her 2001 solo debut, *Stag.*

SEX PISTOLS
Jett actually recorded "I Love Rock 'n Roll" twice. The first time, it was with Pistols Paul Cook and Steve Jones.

▶ AS HEARD ON TV (AND IN MOVIES)

THREE CLASSIC TRACKS' ONSCREEN RÉSUMÉS

CHERRY BOMB

Guardians of the Galaxy (2014)

True Blood (2012)

Dazed and Confused (1993)

Highlander: The Series (1992)

Dawn: Portrait of a Teenage Runaway (1976)

BAD REPUTATION

Once Upon a Time (2013)

Kick-Ass (2010)

Easy A (2010)

Baby Mama (2008)

Shrek (2001)

Freaks and Geeks (1999–2000)

10 Things I Hate About You (1999)

I HATE MYSELF FOR LOVING YOU

Ghosts of Girlfriends Past (2009)

Dawson's Creek (2002)

Striptease (1996)

▶ *THE RUNAWAYS*: THE MOVIE

HOW THE BAND WENT FROM STAGE TO CELLULOID

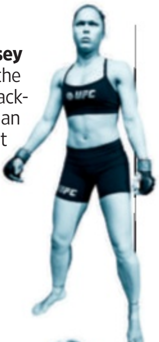
Jett coached actress **Kristen Stewart** (far right, with **Dakota Fanning** as Cherie Currie) for the 2010 indie. And Stewart went Method: "In rehearsal, I would be spitting everywhere," she said. "When Joan's on stage, she spits."

▶ SPORTING LIFE: JOCKS ROCKED

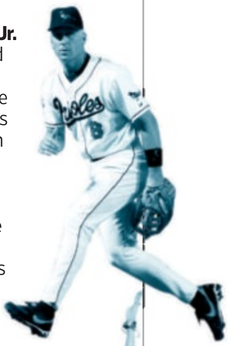
WHEN SHE'S NOT WITH THE BLACKHEARTS, YOU CAN FIND JETT FOLLOWING BASEBALL AND MOTIVATING FIGHTERS

Mike Tyson's Phone-a-Friend
On July 19, 1985, Jett rang up then-ascendant boxer "Iron" Mike Tyson before his bout with Larry Sims. The superstitious pugilist won that night, and from that point on, Jett provided wake-up calls before Tyson's fights by his request. When *In Fashion* magazine asked her to be on their cover in 1987, she agreed—but only if the heavyweight champ could join her.

"Rowdy" Ronda Rousey
What does the baddest smack-talking woman on the planet use as her entrance music when she walks to the UFC cage? "Bad Reputation," of course.



Cal Ripken Jr.
A dedicated Orioles fan, Jett became good friends with Ripken and performed the national anthem the day he tied Lou Gehrig's Iron Man record.



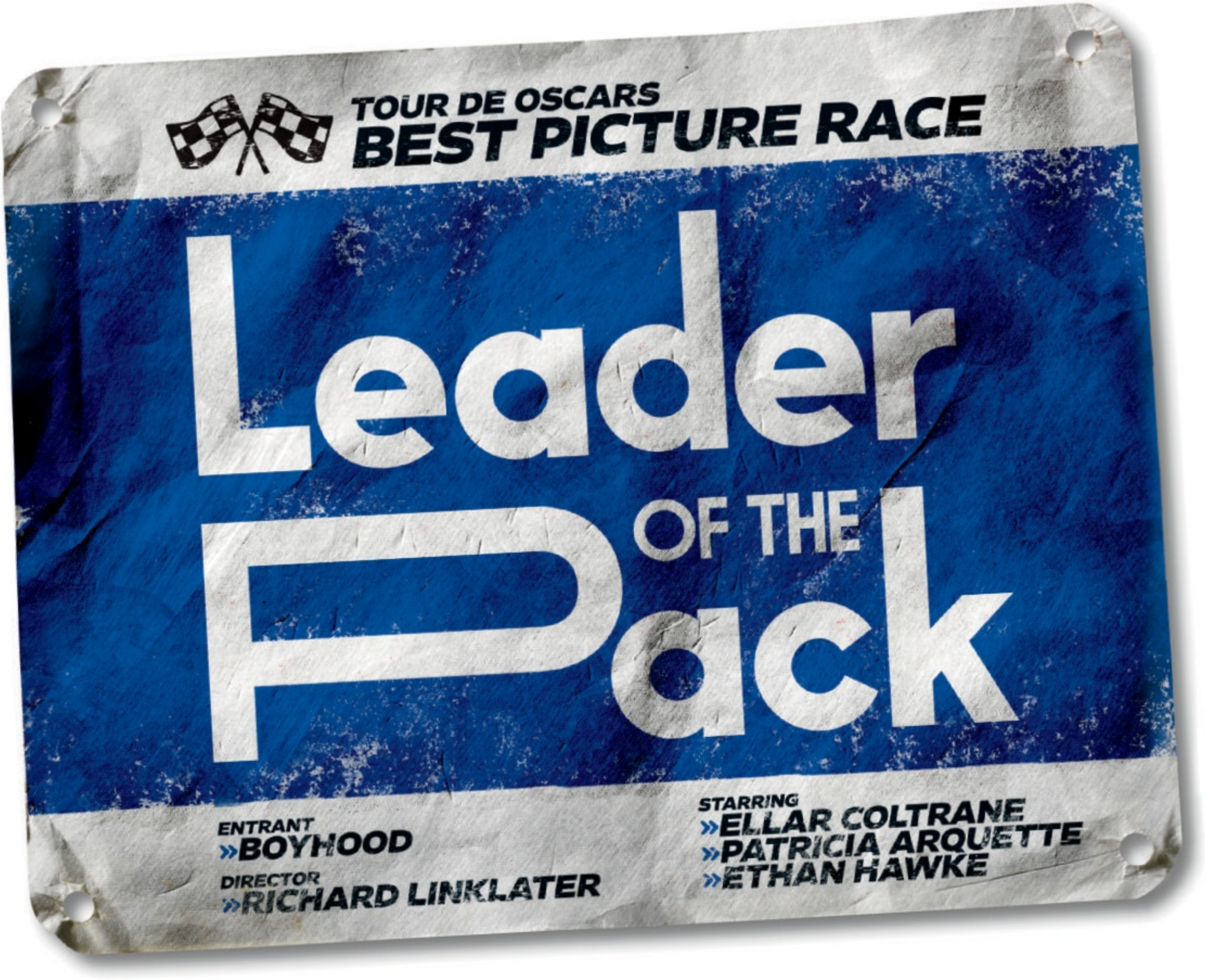
The New York Liberty
A courtside fixture at the WNBA franchise's home games—she sits in Woody Allen's Knicks seat—she also recorded their fight song "Unfinished Business."

Sunday Night Football
Since 2006, NBC's weekly NFL broadcast has opened with a female star—Pink, Faith Hill, and most recently Carrie Underwood—reworking Jett's "I Hate Myself for Loving You."

SPEARS: LISA O'CONNOR/ZUMA PRESS; *THE ROCKY HORROR PICTURE SHOW*: JOSEPH CULTICE/AP IMAGES; JETT AND TYSON: MARIO CABRERA/AP IMAGES; *GUARDIANS OF THE GALAXY*: © MARVEL 2014; *STRIPTEASE*: KERRY HAYES; THE RUNAWAYS: CHRIS WALTER/WIREIMAGE.COM; *THE RUNAWAYS*: DAVID MOIR; ROUSEY: JOSH HEDGES/ZUFFA LLC/GETTY IMAGES; RIPKEN: HEATHER HALL/AFP/GETTY IMAGES; NEW YORK LIBERTY: JESSE D. GARRABRANT/NBAE/GETTY IMAGES; *SUNDAY NIGHT FOOTBALL*: PAUL DRINKWATER/NBC

The odds against it were staggering. It's not based on a best-seller. It's not a biopic. It barely even has a plot. But Boyhood is no ordinary film. The inside story of how one little movie, 12 years in the making, lapped the competition to become this year's Oscar front-runner.

» *BY* NICOLE SPERLING *PHOTOGRAPHS BY* RICHARD PHIBBS


TOUR DE OSCARS
BEST PICTURE RACE
Leader
OF THE
Pack
ENTRANT
»BOYHOOD
DIRECTOR
»RICHARD LINKLATER
STARRING
»ELLAR COLTRANE
»PATRICIA ARQUETTE
»ETHAN HAWKE

»
Ellar Coltrane
photographed on
Jan. 6, 2015,
in New York City

> *“This has never really been done, and it would be so difficult to ever do it again.”* —PATRICIA ARQUETTE

NOTHING SCARES RICHARD LINKLATER MORE THAN universal adulation. The maverick director has a theory that if everybody loves something—we’re thinking McDonald’s, Green Day, John Grisham—you’re better off avoiding it. “If everyone likes a movie,” he says, “there’s usually something kind of lame about it.” So when *Boyhood*, the $4 million cinematic experiment that had occupied 12 years of his life, debuted to rave reviews at the Sundance Film Festival almost exactly a year ago, it sort of wigged him out. But as he considered the positive responses—and talked to audience members—he noticed something strange. Lots of people liked it, but rarely for the same reasons. “Everyone was having a similar experience but a very different one based on his or her own life,” he says. “ ‘Oh, I had an a--hole stepfather.’ ‘Oh, I have an older sibling.’ ‘Oh, my parents are divorced.’ People were glomming on to such different things while moving through the movie that it made me feel better. It was so personal to everyone.”

(PP. 29–31, P. 34) STYLING: DANIELLE NACHMANI/ART DEPARTMENT; ARQUETTE’S HAIR: CHRISTOPHER NASELLI/ALTERNA HAIRCARE/EXCLUSIVE ARTISTS; MAKEUP: TINA TURNBOW/CROSBY CARTER MANAGEMENT; DRESS: CHRISTIAN SIRIANO; HAWKE’S GROOMING: JORDAN LONG/LA MER/EXCLUSIVE ARTISTS; SHIRT: BALDWIN; COLTRANE’S GROOMING: PAUL MERRITT/DEFACTO; PROPS: MICHAEL BEDNARK/BEDNARK STUDIOS; (P. 29) SHIRT: ALTERNATIVE APPAREL; (PP. 30–31) COLTRANE’S SHIRT: BALDWIN; *BOYHOOD*: MATT LANKES

Now this little Rorschach test of a film, which tracks the progression of one boy's childhood from first grade through his first day of college, has grown up itself. Released far from the autumn Oscar-movie months, on July 11—and now available on DVD and download—this summer indie sleeper has grossed more than $43 million worldwide and has matured into a confident young Oscar contender.

By any measure, that never should have happened. *Boyhood* eschews all the rules of filmmaking and ignores almost every Hollywood convention: It doesn't feature megawatt stars, it rips apart the traditional three-act structure, and its most dramatic moments (hints of domestic violence, shoving in a school bathroom) would be mere footnotes in any other film. That sheer rebelliousness has secured *Boyhood* a spot in the Best Picture race—a level of recognition galaxies beyond what anyone involved with the film could have hoped for. But that's not the end of the story, because this movie, a movie that no major studio executive in her right mind would have greenlit, a movie unlike any ever made, has now become this season's quiet front-runner.

* * *

THE IDEA FOR *BOYHOOD* first came to Linklater in the summer of 2001. He was searching for a way to make a movie about childhood but was struggling to isolate one moment that defines it. Throughout his career, he'd been drawn to slice-of-life

(Left) Patricia Arquette, Coltrane, and Ethan Hawke; (above) Coltrane and director Richard Linklater on the set

"Our lives don't have plot." —RICHARD LINKLATER

narratives with little plot or structure. That very year he released two films that pushed up against the idea of what film should be: the rotoscope-animated philosophical drama *Waking Life* and *Tape*, which featured three friends in a single motel room, talking. He preferred to work outside the studio system from his hometown of Austin, and although his *Dazed and Confused* had evolved into a cult classic, he'd never had a box office hit. (Even now, his highest-grossing film, by far, is 2003's *School of Rock*, which earned $81 million in the U.S.) He didn't seem to mind. He followed up *School of Rock* with a sequel to his one-night romance *Before Sunrise*, starring Ethan Hawke and Julie Delpy. (It would eventually become a trilogy, following the same two characters for 18 years.) "A lot of Rick's movies have these funny, very simple ideas," Ethan Hawke says. "'I want to make a movie about riding a EuroRail and meeting a girl on a train.' 'I want to make a movie about high school graduation.' It's just his commitment to the idea that becomes so powerful."

That summer of 2001, the simple idea of childhood was powerful in Linklater's life. He'd grown up a child of divorce, moving around a lot, and was then still a relatively new father. *Boyhood*, he says now, "became a 12-year journey about coming to grips with my own childhood, while also understanding parenting." So he decided to catalog the entirety of childhood, shooting with the same actors a few days a year for 12 years. He asked Hawke and Patricia Arquette to play the divorced parents and cast his own 7-year-old daughter, Lorelei, as the older sister. "I just thought it was brilliant, and I kinda couldn't believe that somebody had not already done this," Hawke says. Linklater's biggest roll of the dice, though, was finding his Mason, the boy of *Boyhood*. He hired an untested 6-year-old, Ellar Coltrane, an unactorly sort with two artist parents and a strong sense of self. "He didn't give a s--- what you thought of him, which was refreshing," Linklater remembers. "He could be very natural."

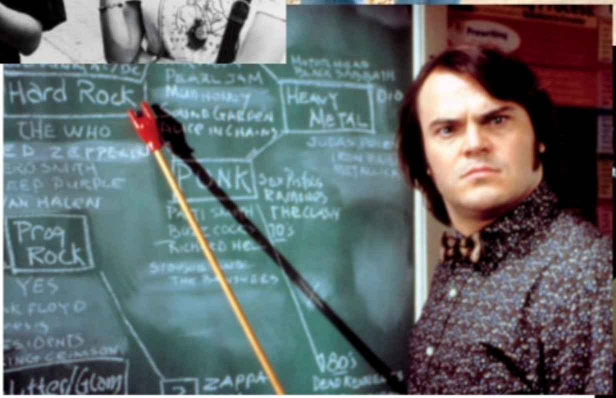
When filming began in 2002, in a house in north Austin, the Academy Awards were the furthest thing from Linklater's mind. He was worried about the usual things—his actors' connections to one another and the material, the framing in each scene—but first and foremost he needed to make sure he could keep this grand experiment going for 12 years. He had found an eager partner in Jonathan Sehring, president of the indie production company IFC, who had agreed to hand Linklater about $200,000 each year to reunite the cast and crew. The rest of the budget, including almost $1 million in music rights, went to postproduction. (In 2012, when IFC needed to postpone payment until the following calendar year, Linklater, whose house had burned down in fall 2011, used his insurance check to pay for filming until IFC could pay him back.)

Not even that financial backing, however, could guarantee him that his actors wouldn't bail somewhere down the line.

Director on the Edge

During his 30-year career, Richard Linklater has consistently sought to expand the boundaries of cinematic storytelling. **BY NICOLE SPERLING**

SLACKER **1991**
A largely plotless film that follows an ensemble of misfits through a single day in Austin, Linklater's feature-directing debut is credited (along with Steven Soderbergh's 1989 film, *Sex, Lies, and Videotape*) with launching the independent-film movement.



SCHOOL OF ROCK **2003**
On the surface, it would seem Linklater went Hollywood with this $81 million-grossing hit, centered on a struggling rocker (Jack Black) who takes a job teaching at a prep school. But Linklater brought a subversive depth to this mainstream romp. Black had never opened a movie on his name alone, and Linklater let him run just wild enough to become a star.

SLACKER: © ORION CLASSICS/EVERETT COLLECTION; *SCHOOL OF ROCK*: © PARAMOUNT/EVERETT COLLECTION; *BOYHOOD*: MATT LANKES

Hawke, Lorelei Linklater, Coltrane, and Richard Linklater on the set of *Boyhood*

THE BEFORE TRILOGY 1995, 2004, 2013

In *Before Sunrise*, Jesse (Ethan Hawke) and Céline (Julie Delpy) meet cute on a European train and hop off in Vienna for a one-night romance of deep conversation. The film was groundbreaking for its quiet intimacy, but Linklater's decision to revisit that relationship nine years later—and again nine years after that—made it revolutionary.

FAST FOOD NATION 2006

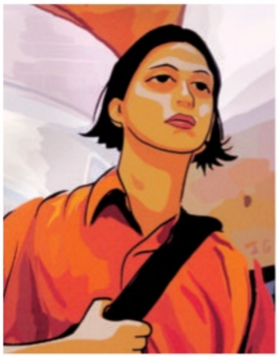
Turning a best-selling book about the fast-food industry into a film was probably impossible. Lauded for its ambition, the movie, which also paired Linklater with Patricia Arquette, generated some of the weakest reviews of Linklater's career.

DAZED AND CONFUSED 1993

Linklater chose a large ensemble cast (including Ben Affleck and Renée Zellweger) as teens partying and pondering the meaning of life on the last day of school in 1976. The film's insight into adolescence and its introduction of Matthew McConaughey (as horndog David Wooderson) turned this slice-of-life romp into a Gen-X classic.

WAKING LIFE 2001

Linklater transported his philosophical musings into the animated world. Using a process called rotoscoping, he shot live actors on digital video and then hired artists to paint over those images, creating a surreal exploration of existence.



DAZED AND CONFUSED: © GRAMERCY PICTURES/EVERETT COLLECTION; *BEFORE SUNRISE*: GABRIELA BRANDESTEIN; *BEFORE SUNSET*: EMILIE DE LA HOSSERAYE; *BEFORE MIDNIGHT*: DESPINA SPYROU; *FAST FOOD NATION*: MATT LANKES; *WAKING LIFE*: © 20TH CENTURY FOX/EVERETT COLLECTION

Contracts for personal services like acting are generally only valid for seven years, so the entire endeavor would have to be based on trust. "This whole thing was just a handshake deal," Hawke says. "I would fly down to Texas every so often—sometimes nine months later, sometimes 16 months later. It was always catch-as-catch-can as Rick would get the next piece of the quilt ready. Oftentimes I'd stay at his house and we'd rehearse and conceive the next chapter."

Virtually nothing about the film followed a conventional model. Before shooting began the first time, Patricia Arquette spent an entire weekend playing house with Ellar and Lorelei to create a comfort level between the three of them that would, she hoped, translate on screen. "It was just me and them, making them dinner, drawing them baths, doing art projects," says Arquette, 46. "That first year was really magical. Rick's approach was so different, and the kids were just these wild little babies."

As the years progressed, the director continually reaffirmed his commitment to keep the film focused on the small, intimate moments that come to define our real selves. "Our lives don't have plot so much as they have character and a time structure," Linklater, now 54, says. "I knew I was trading one for another." But it would be inaccurate to say that he never had doubts, never worried that maybe this accumulation of seemingly insignificant moments would, in the end, lead only to an insignificant film. In fact, that fear plagued him. "Staring at a dead bird and your dad selling his car and you being disappointed, is that enough? Is that the substance to the movie?" he asks with his slow-burn Southern drawl. "But that was the pitch. We accept all the plot points and storytelling tropes as part of the genre we are in. Well, I was in my own genre, and I really wanted to break down those barriers and have a direct communication with an audience. I was betting everything on the cumulative effect of time going by."

"Staring at a dead bird and your dad selling his car...is that

His young star was betting everything too, in a different way. Unlike the grown-ups, Coltrane, now 20, was experiencing this journey to late adolescence in real time. Those small moments Linklater agonized over? They didn't seem insignificant to him. "I was always the age the character was, and those things only seemed trivial to some jaded adult," Coltrane says. "When you're 8, going to a new school is a really big deal. Having a drunken stepdad is a really big deal. In the moment they are really meaningful, and I was in the moment."

It is those very moments, the slow gathering of them, that give *Boyhood* its distinct and singular emotional weight. "Rick's choices were the least obvious storytelling choices," Arquette says. "They were the most human choices." Audiences leave the theater feeling less like they've seen a movie and more like they've had an experience—one that somehow reflects their own lives, whether or not they grew up in Texas in the early 2000s. That audience includes Oscar voters, of course, who are also responding to the audacity (and tenacity) of Linklater's ambition. He did something most artists long for and few ever realize: He committed to a simple idea, for an incredibly long time, refused to compromise, and created something wholly original. "This has really never been done," Arquette says, "and it would be so difficult to ever do it again."

ON JAN. 7, THE night before the Academy's nomination ballots were due, a handful of celebrity heavyweights, including Diane Keaton, Jack Black, and producer Frank Marshall, hosted a packed crowd honoring *Boyhood* at the Chateau Marmont in West Hollywood. One 91-year-old Academy

Life After Boyhood

At 20, Ellar Coltrane is exploring both college and an acting career, and finds himself reflecting on how a decision he made when he was 6 years old has redefined his future. **BY NICOLE SPERLING**

It wasn't until the Capri Film Festival last month, almost one full year after he first saw *Boyhood*, that Ellar Coltrane finally became okay with it. "It was the first time I was able to see Mason as a character instead of this weird, warped version of myself," he says. "It made it a lot less stressful and allowed me to feel a little bit proud, which is something I've never really felt before."

Life in the spotlight has been an adjustment for the introspective Coltrane, but it hasn't been all bad. Since the summer, he's traveled the world, and got to meet his film hero, director Terry Gilliam (*Twelve Monkeys*), who advised him never to do anything for the money. He's even learning the art of the interview. "It can be like free therapy if you approach it the right way," he says.

While he mulls his future—he signed with an agent but still wants to pursue college—Coltrane plans to enjoy the next month of awards shows and parties. He just may not look like he is. "I get told to have fun a lot," he says. "It makes me feel like I'm doing something wrong. I guess I don't smile enough."

COLTRANE: MATT LANKES

enough? Is that the substance to the movie?” —RICHARD LINKLATER

member told Linklater he “drove a long way” just to meet him and Coltrane. Keaton, dressed in a three-piece tweed suit, said she’d never hosted an event for a film she wasn’t involved in. “I’m here because I think you have to support things you love,” she said.

In the wake of its Golden Globes win, the paradox facing *Boyhood* now is that it is both the front-runner and the underdog in the race for Best Picture. Its brash originality is working both for it and against it in the eyes of some voters. It lacks the visual scale and grandeur of a traditional Oscar movie, like *The Imitation Game* or *American Sniper*. On the other end, it’s competing with the high-wire act of *Birdman*, another nontraditional Oscar contender filled with its rat-a-tat energy and meta-commentary on the entertainment industry. “It’s a very solid pack of films, but none tower,” says one Oscar voter. “*Boyhood* stands out, but I am still stuck on whether I am rewarding a great gimmick or great filmmaking or maybe a bit of both.” The goal of that event with Keaton and gang—and of what are sure to be many like it to follow—is to elevate *Boyhood* to the level of “important film,” and imbue it with the kind of gravitas that makes Academy members feel comfortable declaring it the best film of the year.

If it wins, it will be because it appeals to both the hearts and the minds of Academy members. *Boyhood*, in the end, is a feat that requires you to check your cynicism at the door—something many Academy members, who fight every day in a fickle, stingy business, wish they could do more. It has already had that effect on the actor who, after eight films, has worked with Linklater more than any other. At 44, Hawke has been starring in films for three decades, and over his career he has seen every side of Hollywood, from the brutal to the sublime. Or rather, he thought he had. “I’ve watched a lot of directors with brilliant harebrained schemes go down in flames,” he says. “And just when I was about to admit defeat, thinking it’s impossible to break through the system, Rick made this film. IFC released it and audiences supported it. It’s just knocked all my jadedness to the ground.”

IT HAPPENED ONE NIGHT, ON THE WATERFRONT: EVERETT COLLECTION (2); *THE SILENCE OF THE LAMBS*: KEN REGAN/CAMERA 5; *SLUMDOG MILLIONAIRE*: ISHIKA MOHAN; *MIDNIGHT COWBOY*: UNITED ARTISTS/THE KOBAL COLLECTION; *THE ARTIST*: PETER IOVINO

Best Picture Renegades

If *Boyhood* seizes Oscar’s top prize, it will join an elite group of previous winners that shattered Academy convention.

BY JEFF LABRECQUE

Gone With the Wind. Lawrence of Arabia. Schindler’s List. These are the types of movies—big, ambitious, and very, very serious—that Oscar traditionally anoints. But every once in a while, Academy voters surprise us (and probably themselves) by awarding a film that expands the idea of what a Best Picture can be. Here are a few that did just that.

IT HAPPENED ONE NIGHT

1934

Frank Capra’s screwball comedy, starring Clark Gable and Claudette Colbert, was relatively inexpensive and intentionally frivolous...but total magic. It became the first Oscar winner to sweep the top five prizes.

ON THE WATERFRONT **1954**

Studios seeking the next *From Here to Eternity* had all turned down *Waterfront* before Elia Kazan and Marlon Brando shook up the status quo to make cinematic history. It opened in summer, but its grit and power steamrolled the awards-season competition.

MIDNIGHT COWBOY **1969**

You could practically hear the gasp in the theater when the first X-rated nominee was named Best Picture. *Midnight Cowboy* wasn’t that scandalous, in retrospect, but it represented a generational shift for an Academy that had crowned the musical *Oliver!* the year before.

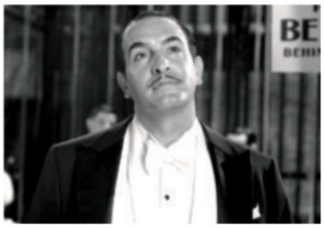
THE SILENCE OF THE LAMBS **1991**

Best Pictures typically don’t premiere in February. And they’re never horror films. But Jonathan Demme’s blockbuster broke all the rules to win five Oscars, including for stars Jodie Foster and Anthony Hopkins.

SLUMDOG MILLIONAIRE

2008

Danny Boyle’s India-set movie was rescued at the last minute from a straight-to-DVD release and became a global blockbuster. When Oscar blessed it, it proved that Hollywood could look beyond films that starred only white faces.



THE ARTIST **2011**

A black-and-white French comedy with little need for subtitles—because it’s also a silent film!—snuck up on the 2011 Academy Awards. Starring relative unknowns Jean Dujardin and Bérénice Bejo, *The Artist* would’ve been an Oscar long shot in 1931, much less 80 years later.

>>>>>>>>>>>>

SMOKING POT

VOMITING

SNORTING COCAINE

FALLING DOWN

PLAYING DEAD

GETTING IMPALED

CANNIBALISM

BOOZING

MAKI

B

NG

Ever wondered how to cook a human arm or snort mountains of fake cocaine? You're a sicko...or one of the behind-the-scenes wizards who make dirty deeds look so real on TV. Turn the page to learn their secrets—and yeah, don't try this at home.

MAKING BAD

Making Weed on *High Maintenance*

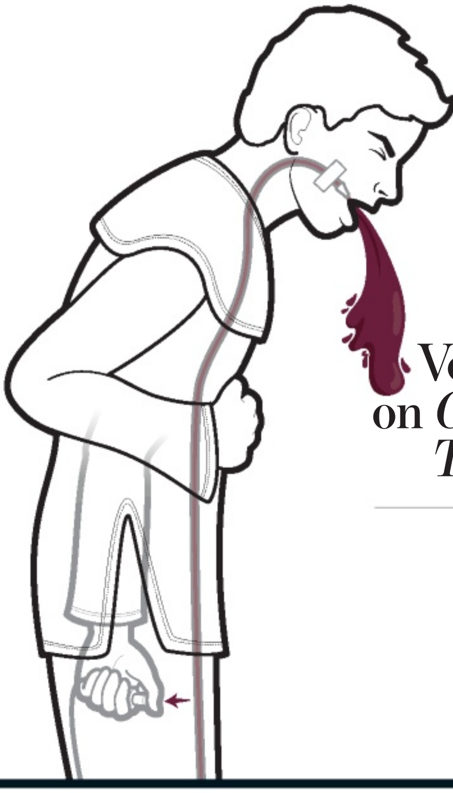
MAKES 20 DIME BAGS

½ cup dried parsley flakes *Don't add too much or it will look too green.*
½ cup dried oregano *Adds weedlike texture. Also makes your hands smell like pizza.*
1 cup dried marjoram *The color looks uncannily like real weed.*
1 pinch sage *Just for stems.*
1 package cotton balls
1 bottle clear glue

> Combine herbs in a large box. Mix until combined.
> Rip cotton balls in half, then roll in glue.
> Roll cotton balls in herb mixture until coated.
> Place cotton balls in dehydrator for 12 hours, or until they reach the texture of...weed.
> Remove and place in individual bags.

—AS TOLD TO CAROLYN TODD

DO NOT SMOKE



Vomiting on *Game of Thrones*

It's an oddly suspenseful thing, waiting for an actor to vomit. A tense silence descends when an otherwise dignified Emmy-nominated performer prepares to mock-cookie-toss. Unlike the other entries in the list, you haven't seen this exact scene yet—the regurgitation will occur in the season 5 premiere of HBO's *Game of Thrones*, which is why we have to keep the actor's name confidential (plus we kind of love the idea of you anxiously watching the premiere and wondering who will suddenly hurl).

This is how it's done: There's a rig that looks like a carpet steam-cleaner filled with fake barf (the recipe varies depending on the plotline; in this case the mixture is largely grape juice representing wine). A small tube snakes through the actor's clothing and then jags into the side of the mouth and points outward. The actor is shot from the other side so the tube isn't visible. The actor controls the vomit flow via a hidden trigger and must pretend to vomit convincingly while correctly timing the trigger to the heaving. Plus there's a certain pressure to nail it in one or two takes because the crew has to clean up the mess after each attempt. Quips the star: "I think they just assume all actors have experience vomiting." —JAMES HIBBERD

Snorting Cocaine on *Shameless*

Showtime's ode to bad behavior has characters dipping into the yayo often enough for the show's prop team to have an array of mock-substance options available. (Actors generally do inhale powder when snorting lines in a scene.) So when Emmy Rossum's Fiona Gallagher went on a coke spiral last season, the actress was given options. Lactose powder is Hollywood's longtime standard; it's basically milk sugar

and looks convincing. But with dairy sensitivity on the rise, the prop team also offers a B-vitamin powder and the sweetener sorbitol. The latter doubles as a laxative, so there is some downside with that choice, particularly if the actor has to do several takes. (Rossum picked lactose powder.) But the goal is to minimize the amount snorted regardless of what's used. "It's not the most comfortable thing," says coexecutive producer Michael Hissrich. "I'm told it can sting a little bit. The trick is to not do too much because you get light-headed." Because then the actor might feel, well, high (though also regular)? —JAMES HIBBERD

Saying $#!@ on TV

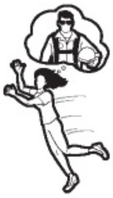
You can't fake swearing—but that hasn't stopped shows from creating their own curse words.

> BATTLESTAR GALACTICA – *"frak"* / GOSSIP GIRL – *"motherchucker"*
SOUTH PARK – *"fudge"* / ICARLY – *"shiz"* / FARSCAPE – *"frell"*

WEED (LEFT): CAMERON MARSHAD; WEED (RIGHT): JESS HACKEL; *HIGH MAINTENANCE*: PAUL KWIATKOWSKI; *SHAMELESS*: MONTY BRINTON/WARNER BROS. ENTERTAINMENT INC.; POWDER: EMPATO/GETTY IMAGES

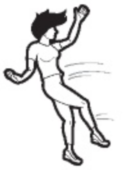
Face-planting on *Marry Me**

BY CASEY WILSON



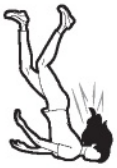
1

Throw yourself into it with reckless abandon before you understand what's involved because you heard Tom Cruise does his own stunts.



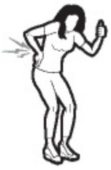
2

Try not to anticipate the fall. You have to get in the headspace that you're still walking. You're trying to stay upright as opposed to showing a fall.



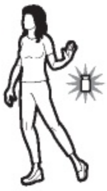
3

Sell it hard with your face. (Luckily I am fairly Botox-free, so I'm still able to do that.)



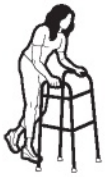
4

After you've done it 30 times and the director says, "We're just getting started," ignore the creeping feeling that something's very wrong with your body. Continue.



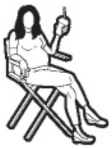
5

Nobly refuse Tylenol when it's brought out to you and insist to anyone in earshot, "This just comes naturally to me."



6

Report for what will end up being a year and a half of physical therapy. Question whether it was all worth it.



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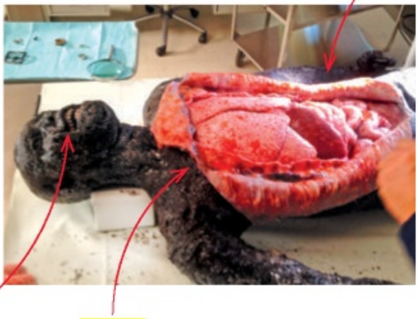
If you're pregnant—like I am now—find a stunt double that's of flattering body type—say, *Marry Me*'s Megan Taylor—and then sit back and sip on an acai smoothie while she makes you look funny.

Faking Dead on *Forever*

Dr. Henry Morgan (Ioan Gruffudd) never lacks for creepy corpses to inspect on the ABC series, thanks to makeup artists Tom Denier and Vincent Schicchi. Here's how they bring dead bodies to life. —SAMANTHA HIGHFILL

The team turns to a former medical examiner on staff for advice on how the injuries should manifest. Their other favorite resource? "As many pictures of the real thing as you can get [online]," Schicchi says.

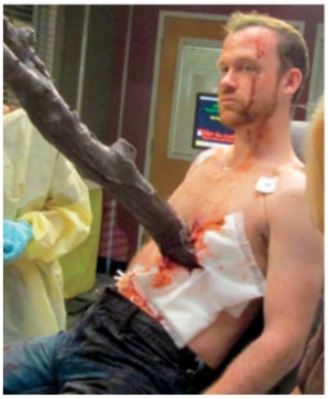


Since this body had to be cut open on screen, the team built several rib cages that could be pinned in. The anatomy is "95 percent [accurate]," says Denier.

The finished body weighs 100 lbs., and Denier and Schicchi transport it from their office to the set in their own car. "We're going to invest in some body bags," Denier said. "Just to cover our asses...and the dead body's."

The teeth here are built from the same kind of dental acrylic used for real dentures.

Organs are sculpted in silicone, and then covered in fake blood and methyl cellulose—a food thickener—to create the "goo" (their official term for it). And the corpses are all organ donors: Denier and Schicchi occasionally reuse parts from old projects.



Getting Impaled on *Grey's Anatomy*

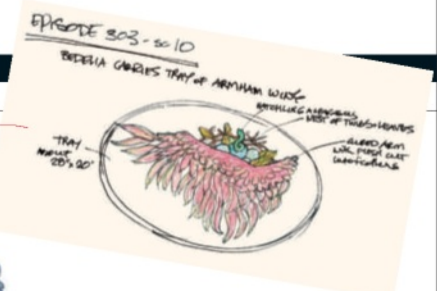
A man rear-ends a lumber truck and gets pierced by a tree branch, landing him at the hospital for intensive surgery. In real life, an injury like that would happen in seconds; on ABC's *Grey's Anatomy*, it's a long process that starts when the writers come across a Chinese newspaper article about a man in a similar accident. From there, staff researchers dive into the anatomy, physics, and medicine involved in the injury. "To get impaled like that and not die instantly is kind of complex," says property master Angela Whiting. So the team has to figure out the exact angle and trajectory of the wound, and even the type of tree, in order to make sure it would miss major organs. "The tree we got was a little barkier than everyone wanted, which is gnarly because it takes things with it when it comes out," Whiting says. The crew then recasts the tree into lighter material and affixes it to the actor with a metal armature, hidden by fake skin and gauze. It's gruesome, but there's good news: The patients—real and fictional—made it out alive.
—NATALIE ABRAMS

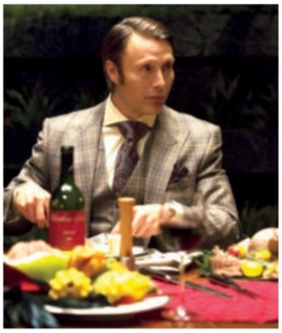
WILSON: JEFF LIPSKY/NBC; *GREY'S ANATOMY*: INGRID WILCOX; *FOREVER*: TODD KLEITSCH

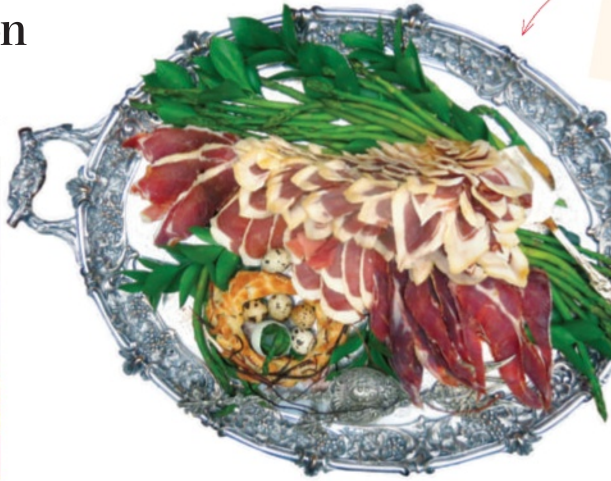
/ MORK & MINDY — *"shazbot"* / FRIENDS — *"puppy"* (Example: "If your puppy friend doesn't get her puppy act together, I am gonna fire her mother-puppy ass.")
/ FATHER TED — *"backstard"* / HOW I MET YOUR MOTHER — *"sandwiches"* (Instead of anything pot-related. Example: "Put out your sandwich!") >>>>>>>>>>>>>>>>>>>>>>>

Illustrations by **BROWN BIRD DESIGN**

Cannibalism on *Hannibal*







DAILY SPECIAL

When creator Bryan Fuller needs to feed Hannibal's appetite for human flesh—with, say, a cured arm in an upcoming episode—he gives his order to food stylist Janice Poon, who conceives and executes the dish that psycho psychiatrist (Mads Mikkelsen) will devour. While Poon's background is in the arts, she grew up among chefs. "I'm not a creepy person, really!"

DRAWING BLOOD

For Poon the challenge is thinking through a dish that "hints that it's human, otherwise it's pointless. You can't serve roast chicken." Pig is often her go-to meat, since it looks convincingly human—and tastes decent, too. "Pig organs are almost identical to human organs. They're lovely and pink."

GROCERY CHOPPING

A local slaughterhouse provides the usual cuts, plus stranger parts like brain and lungs. (For health-safety reasons "it's very hard to get brain," Poon says.) To make the cured arm wing, Poon ordered a $1,500 Iberian ham because its bone structure was similar to a human arm.

BONE APPÉTIT

If an actor nixes real meat, or for those days when filming begins at 6:30 a.m., Poon sacrifices a bit of realism and uses a substitute such as molded pudding. In the end she insists she isn't so different from any parent making a meal: "You open the fridge and think… *'How am I going to cook this so the kids will eat it?'*"

—KEVIN P. SULLIVAN

Boozing on *Scandal*

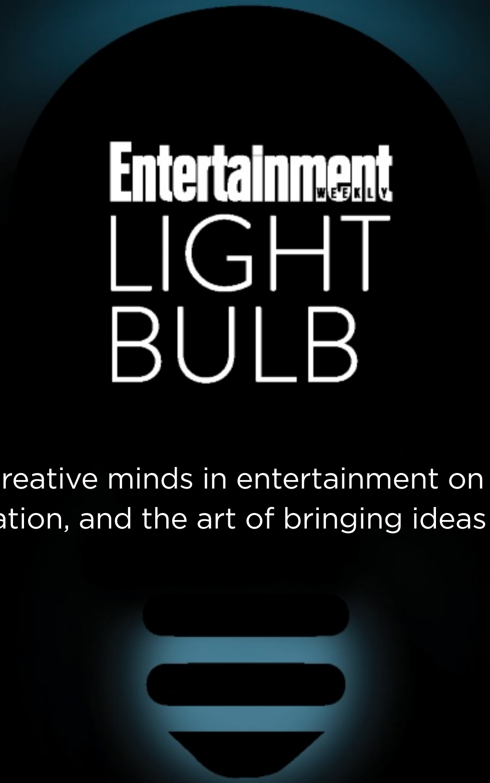
For a series where the vino regularly flows, it should come as no surprise that ABC's *Scandal* actually has its own brand of wine, the fictional '94 Grand Vin du Bellay Châteauneuf-du-Pape. However, if the cast actually drank as much as they do on screen, they'd be wasted, so prop master George Edman supplies them with simple grape juice to swig. "[It's] super-sweet," Kerry Washington says. "So I'm usually on a crazy sugar rush after I drink it." To help, they've tried to mix things up. "We experimented with unsweetened cranberry for a couple of episodes at Kerry's request," Edman says. "Even with extensive filtering and adding blue to deepen the color, I wasn't satisfied with the result, and the sourness was intense when called on to drain a glass." Though rarely used on the show, white grape juice stands in for white wine, while sparkling cider subs for champagne. At least 12 bottles of the now-famous du Bellay have been made—Edman buys real Châteauneuf-du-Pape wines and then refills and relabels them by hand—though some have gone MIA. "Of the six bottles I made and sent to the Bahamas for the season 4 premiere, none returned," Edman says. "All my other props returned safely. Someone either has some rare keepsakes or was very disappointed when they were opened!" —NATALIE ABRAMS

Grand Vin du Bellay

HANNIBAL: BROOKE PALMER/NBC; PLATTER, BONES: VICTORIA WALSH (2); ILLUSTRATION: JANICE POON; WINE: GEORGE EDMAN

>>>>>>>>>>>>>>>>>>> FIREFLY – *"gorram"* (a clean version of *goddamn*) / BABYLON 5 – *"frag"* / THAT '70S SHOW – *"dillhole"* / HANNAH MONTANA – *"sweet niblets"* (an all-purpose expletive) / M*A*S*H – *"horse hockey"* (One of Colonel Potter's favorite curses. See also: *"Jumpin' jodhpurs!"*) / ORPHAN BLACK – *"eff"*

WHERE DO
GREAT MOVIES
AMAZING TV SHOWS AND
MIND-BLOWING MUSIC
COME FROM?



Entertainment WEEKLY
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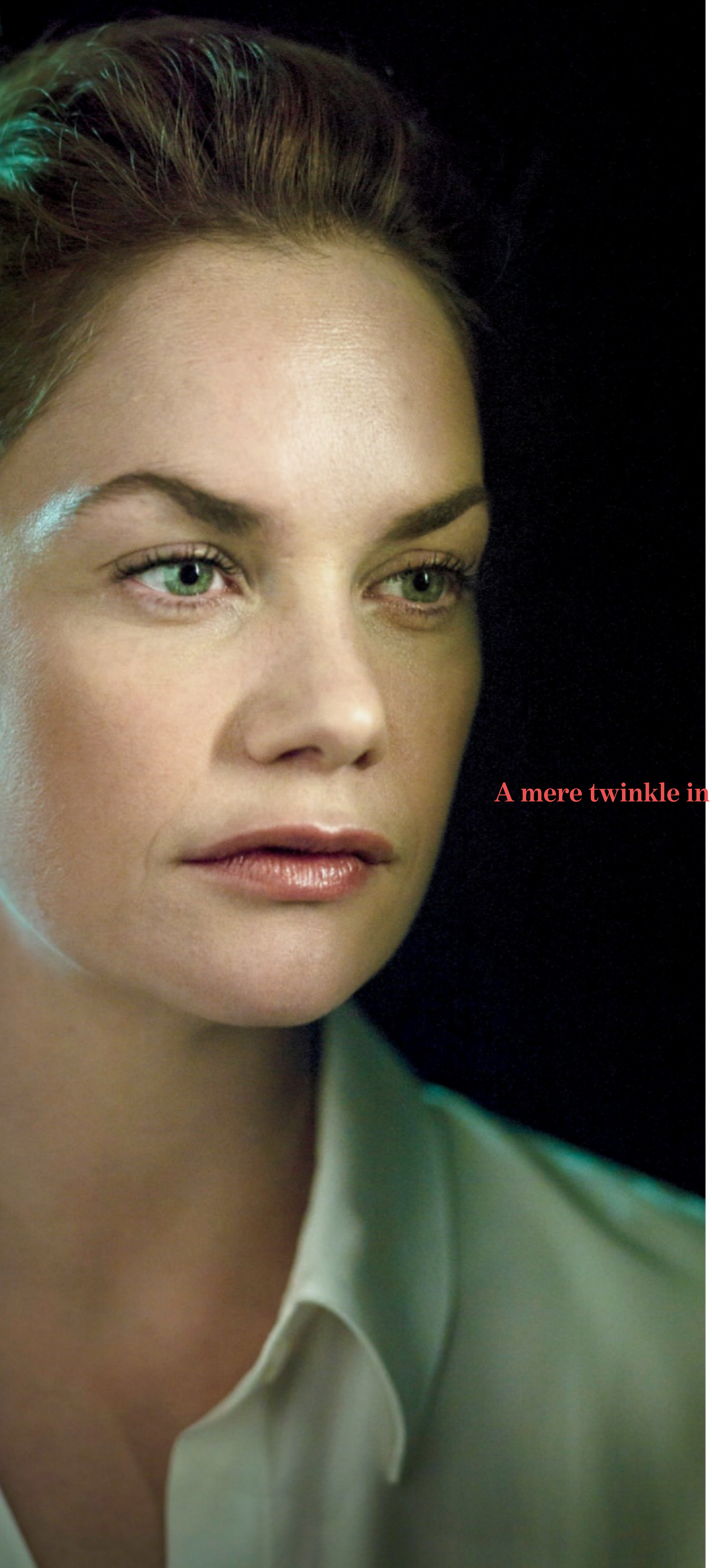
Sponsored by glade

She sizzled in *The Affair.* She won a Golden Globe. It's official: It's the Moment of Ruth.



A mere twinkle in the American eye until last year, Ruth Wilson got our attention for her star turn on Showtime's *The Affair*. Now the British actress is planning to continue her momentum. First stop: a date with Jake Gyllenhaal on Broadway. BY MARC SNETIKER

RUTH WILSON didn't get to go to her first Golden Globes. A nominee in 2008 for *Jane Eyre*, the actress was foiled by the writers' strike, which reduced the ceremony to a news conference that she watched from a hotel bar. Seven years later, she returned for the ceremony—and won. "It was nice enough just to be there this time," Wilson says the morning after she bested Viola Davis, Claire Danes, Robin Wright, and Julianna Margulies to win Best Actress in a Drama Series for her role on Showtime's *The Affair*. "I was up against those incredible actresses; I didn't expect to win at all."

But while Hollywood may be calling her a newcomer, Wilson disagrees. "I feel like I've been around longer than people actually

(Clockwise from top left) With Colin Farrell in *Saving Mr. Banks*; with Idris Elba on *Luther*; with Jake Gyllenhaal in *Constellations*; with Dominic West on *The Affair*

know," the 33-year-old says over lunch in Manhattan a week before her Globes victory. "I haven't shot to the top. I've just done this zigzag slowly uphill." One major zig: an acclaimed yet brief role on the cult crime drama *Luther*. But then there was the zag of 2013 and a stretch of films in which she seemed to be acting in circles. "I found myself doing a lot of the same parts—mothers somehow left alone with a child in their hands," Wilson jokingly recalls. "I felt like I was repeating the same thing. Once they used the same wig for *Saving Mr. Banks* and *The Lone Ranger*, I thought, I need to stretch out."

She finally got her chance with Sarah Treem's ambitious slow-burn drama *The Affair*. In her first leading role on American television, the actress earned critical attention as beguilingly shy waitress Alison, whose titular tryst with writer Noah (Dominic West) leaves heartbreak and murder in its wake. "It was an intense show, and it was exhausting for me. [At one point] I didn't think I was going to get through it," admits Wilson, who asked her mom to come to set to help her through the last push of filming. "I was going mental.... But it's been worth it." The show popped as one of fall's surprise hits, and scored its own upset at the Globes when it won Best TV Drama over favorites like *Game of Thrones* and *House of Cards*. The victories will put plenty of attention on Wilson and the series—a good thing given that *The Affair* has already been picked up for a second season, which will start shooting later this year. Wilson says she hopes season 2 will involve less intensity, and maybe even a smile, for her beleaguered character. "It might branch out into other people's versions of events," she says. "That might give us a bit of rest!"

And she's going to need it. After *The Affair* wrapped last September, a worn-out Wilson craved a return to her home in London, but stayed in New York after being offered the lead opposite Jake Gyllenhaal in *Constellations*, Nick Payne's romantic dramedy, which was a huge hit on the West End. "I read the play, and with Jake involved I couldn't say no," Wilson recalls. In *Constellations*, which runs until March 15, she plays Marianne, a wisecracking physicist whose fate is tied to the cosmos amid a time-hopping romance with a beekeeper (Gyllenhaal). "We instantly got on and understood each other and what the piece was. It's really vital that you have chemistry off stage. I look for it on every job, the chemistry with Idris or with me and Dom. It's vital that you create that place of safety off stage [so] you can be free to be big on stage."

While *Constellations* marks her Broadway debut, Wilson is a two-time Olivier award winner (England's version of the Tony Awards) for her work on London's West End. But acting wasn't always the plan; Wilson studied history at England's University of Nottingham, which she secretly selected for its drama department. "I didn't feel confident enough to bring acting up to my parents," she says. "I had no contacts, and I didn't know how I would go about doing it, but I knew I was thinking about it." Validated by her experience doing college plays, Wilson subsequently decided to go to drama school, which led to an agent and, just six lucky months after graduation, *Jane Eyre*. In those early days her costars included other up-and-coming actors such as Benedict Cumberbatch and David Oyelowo, whose careers also brought them to this year's Globes. "It's manic at the beginning, with loads of people you know but you never get a chance to speak to," says Wilson. "But all my friends were there."

Now Wilson hopes to use *The Affair*'s momentum to go "off the beaten track" with her future career moves, which could include developing a film with Jude Law and collaborating with a star ballerina from the Paris Opera. "I got here so far through doing what I do, so I'm not going to stop doing that," she says. "What happens with the added pressure of something like 'a moment' is that you just have to stick to your guns." ■

(PREVIOUS SPREAD) KEVIN WINTER/GETTY IMAGES; (THIS PAGE) *SAVING MR. BANKS*: FRANCOIS DUHAMEL; *LUTHER*: ROBERT VIGLASKY; *THE AFFAIR*: SHOWTIME; *CONSTELLATIONS*: SARA KRULWICH/*THE NEW YORK TIMES*/REDUX

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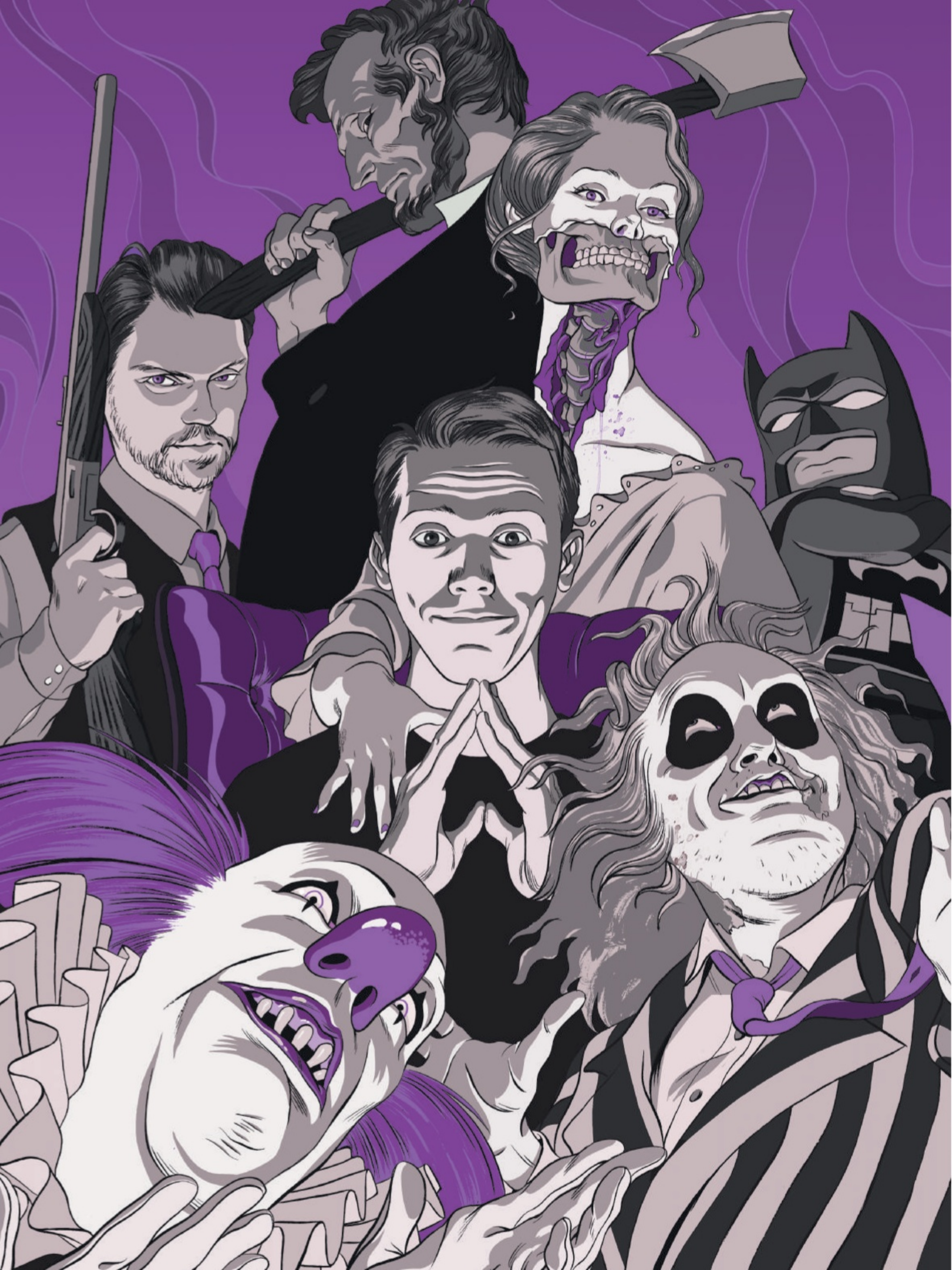


Zombies, Gremlins, Bloodsuckers & Beetlejuice

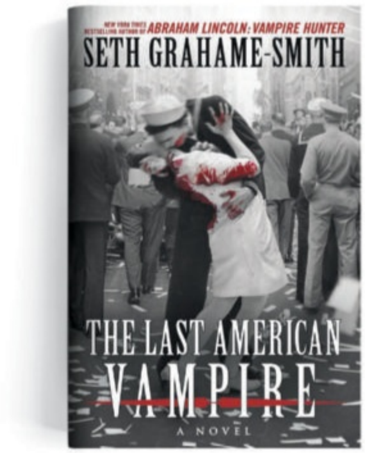
WITH HIS NEW NOVEL *THE LAST AMERICAN VAMPIRE* AND MORE THAN SIX MOVIE PROJECTS IN DEVELOPMENT, INCLUDING THE ADAPTATION OF HIS BEST-SELLER *PRIDE AND PREJUDICE AND ZOMBIES*, AUTHOR **SETH GRAHAME-SMITH** PROVES WHY HE'S HOLLYWOOD'S NEW MONSTER TALENT.

BY **ANTHONY BREZNICAN** ILLUSTRATION BY **CUN SHI**

HISTORY IS FULL OF TRUE monsters who inflicted unspeakable horrors upon the world. Maybe it's a relief to imagine that some of them were actually the make-believe kind.

That's the premise of *The Last American Vampire*, Seth Grahame-Smith's follow-up to his 2010 history/monster mash-up, *Abraham Lincoln: Vampire Hunter*. In this book, published on Jan. 13, the central figure is Abe's supernatural sidekick from the first novel, the noble bloodsucker Henry Sturges, who leads readers through a post–Civil War chronology littered with corpses that—like the Confederacy itself—keep threatening to rise again. "The germ of the idea was just wanting to know more about Henry Sturges and the years between 1865 and 1963," Grahame-Smith says. "What happened in that century? This book is the answer."

From the lone-wolf slayings of Jack the Ripper to the mass murders of the Nazis, every noteworthy act of cruelty, madness, or greedy thirst that can't be slaked is revealed to be the handiwork of creatures of the night. If that seems disrespectful, the


NEW YORK TIMES BESTSELLING AUTHOR OF ABRAHAM LINCOLN: VAMPIRE HUNTER
SETH GRAHAME-SMITH
THE LAST AMERICAN VAMPIRE
A NOVEL

author sees it as part of a long tradition of satire by way of horror. Anywhere society is inhuman, "we find vampires," the writer says. "It's always been that way, ever since Bram Stoker or even back to the folktales about vampires. They've always taken the place of other fears humans have, other evils."

Grahame-Smith made his mark as a pop culture reanimator with the 2009 novel *Pride and Prejudice and Zombies*, setting Jane Austen's 1813 comedy of manners within an epidemic of the bloodthirsty undead (the film version is due this year). The book proved to be a stepping-stone to his other passions, movies and TV. Studio executives loved his sense and sensibility: easily accessible pop-candy storytelling fused with reverence for bygone eras. That opened the door for him to work on projects associated with his storytelling heroes: Steven Spielberg, Stephen King, Ray Bradbury, and Tim Burton, who hired him to write the screenplay for the film version of *Abraham Lincoln: Vampire Hunter*, then commissioned him to work on the script for *Dark Shadows*. And next month he'll be at the Oscars, working as part of the ABC telecast's writing team.

He's happy sitting at a keyboard, but he also wants to stand behind the camera. "That's really what I want to end up being—the writer-director," says Grahame-Smith, who just turned 39. "Writing stuff for myself to direct, or rewriting things to direct. I'm trying to drive all of this to that goal." His 2015 to-do list is one of the coolest imaginable. "Cool is a way of looking at it," he says, before suggesting the alternate: "soul-crushing and terrifying." ■

☑ Seth's To-Do List

☐ *SOMETHING WICKED THIS WAY COMES*

This Disney adaptation of the Ray Bradbury novel—about two boys who tangle with a malevolent carnival that has come to their town—will be Grahame-Smith's directorial debut. He's updated the setting to the 1980s: "You want the boyhood aspects to be authentic, and the most authentic time that I know how to represent is my own boyhood," he says.

STATUS "I hope to get a draft from [the scriptwriter] in the early spring and then start trying to make it real. I would love to shoot in the fall of this year."

☐ *BEETLEJUICE* SEQUEL

The follow-up to Tim Burton and Michael Keaton's "ghost with the most" has long been a passion project for Grahame-Smith, who's writing and producing with Burton.

STATUS Grahame-Smith has completed a few drafts of the script and garnered interest from all the principal players. "Tim's got to make [*Miss Peregrine's Home for Peculiar Children*]. We're waiting in the wings ready to go right after *Peregrine* wraps up," he says.

☐ DUELING LEGO MOVIES

Grahame-Smith is working on two animated theatrical releases by exec-producing 2016's *Ninjago*, about the LEGO martial-arts masters of "spinjitzu," and writing 2017's *LEGO Batman* movie, a spin-off with the toy Caped Crusader (voiced by Will Arnett) from last year's *LEGO Movie*.

STATUS He describes himself as part of a brain trust for *Ninjago*: "I look at cuts of animatics, redrafts of scripts, and give notes and suggest changes," the writer says. "On *Batman*, I'm working much more intensely with director Chris McKay. I finished the first draft and am, as of today, commenced on a rewrite."

☐ STEPHEN KING'S *IT*

He's producing this two-film adaptation of King's 1986 novel about a shape-shifting evil that feeds off the fear of children—most often in the form of a bloodthirsty clown known as Pennywise. Cary Fukunaga (*True Detective*) is directing and co-writing the first installment.

STATUS "We're going to get the shooting [script] any day from Cary and his writing partner. Our hope is to prep in the next few months and shoot in the summer."

☐ *THE THINGS THEY LEFT BEHIND*

He's writing a TV series based on the Stephen King short story about a World Trade Center worker who evades the 9/11 terror attacks only to find relics from friends and colleagues in his home. The drama, which he'll produce with Greg Berlanti (*Arrow*), retains the 9/11 element and expands the story to include other people who died before their time.

STATUS "I just finished the first draft. Hopefully we get to make the pilot in the spring. Then hopefully we get ordered to series and get to be on CBS next fall."

☐ *GREMLINS* REBOOT

"It has a different cast of characters but acknowledges the events of the first two movies," says Grahame-Smith, who brought the story to the original film's exec producer, Steven Spielberg, and its screenwriter, Chris Columbus.

STATUS *Gremlins* must've gotten a little too close to sunlight, because this one burned out. "I think we ran out of steam. Everybody got busy doing other things."

☐ SPEC 1 AND SPEC 2

Grahame-Smith has two original ideas "that I'm desperate to write," he says. "I just need the eight weeks for each one to bang out a draft. One is an old-fashioned heist movie. The other is a very offbeat way into the typical alien-invasion movie."

STATUS "I have two folders on my desktop, which are Spec 1 and Spec 2, with ramblings on ideas, scenes, and pieces of dialogue. I'm slowly cobbling."

GREMLINS: AMBLIN/WARNER BROS./PHOTOFEST; *STEPHEN KING'S IT*: EVERETT COLLECTION; *BEETLEJUICE*: © WARNER BROS./EVERETT COLLECTION

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Movies

Julianne
Moore

DENIS LENOIR

Still Alice

STARRING *Julianne Moore, Alec Baldwin, Kristen Stewart*
DIRECTED BY *Richard Glatzer and Wash Westmoreland*
PG-13, 1 HR., 39 MINS.

By Chris Nashawaty

ONE OF THE cruelest ironies of Alzheimer's disease is how aware its sufferers are of their fate. As the memory begins to erode—slowly at first, like waves pulling sand back to the sea, then all at once like a tsunami—the victim remains present in body yet unreachably distant in mind. They are there and not there—visible to their loved ones (who are also victims) but invisible to themselves. Based on a best-selling 2007 novel by Lisa Genova, *Still Alice*, directed by Richard Glatzer and Wash Westmoreland, grapples with this maddeningly ruthless affliction with remarkable compassion and grace. It's not the first film to do so—in recent years *Iris*, *The Notebook*, and *Away From Her*, to name just a few, have all dealt with dementia with varying degrees of sensitivity and schmaltz. But even though Glatzer and Westmoreland's film occasionally flirts with three-hankie, disease-of-the-week Lifetime-network clichés, it mostly rises above them thanks to a pair of stunning performances. One that's pretty much expected, the other less so.

Julianne Moore stars as Alice Howland, a Columbia University linguistics professor who's stricken with an early-onset form of Alzheimer's at the shockingly young age of 50. As the film opens, we see her celebrating her birthday with her adoring husband (Alec Baldwin) and three grown children (Kate Bosworth, Hunter Parrish, and Kristen Stewart). The family of Manhattanites appears perfect, as if they all just hailed a cab from Woody Allen land. But because we know going in what the film is about, we can't help scrutinizing Alice's behavior for telltale displays of forgetfulness. Moore is too nuanced an actress, too immune to artifice, to tip her hand so obviously. Instead, she gradually reveals small hints of her inevitable decline. First, she loses her train of thought while giving a lecture. Then she gets lost while jogging. The former could pass for the sort of "senior moment" all of us experience when we can't remember where we left the car keys or whether we turned off the oven. But the latter is an undeniably seismic episode of white-knuckle terror. And Moore, whose face slackens into an expression of faraway confusion, strips the moment of melodrama and makes us feel the sheer panic of someone whose brain is beginning to flicker away.

Going on 20 years now, Moore is someone who's been so reliably good for so long that we've probably taken her for granted. But her subtle, heartbreaking decline as Alice—from her initial diagnosis to her daily struggle to hold on to her identity and dignity to her eventual disappearance in plain sight—is among her most devastating performances. More surprising is just how terrific Kristen Stewart is as her youngest child, Lydia. As Alice's mind grows dimmer by the day, her marriage begins to show signs of stress. But she also manages to grow closer to Lydia, an aspiring actress who has always been the child she was the hardest on. Stewart, who in many of her previous films has seemed to turn her rebellious moodiness into a bit of a default pose, delivers a vulnerability and empathy we haven't seen from her before. Late in the film, as Lydia rehearses a scene for an upcoming audition with her barely there mother, trying to make a connection before it's too late, she asks Alice if she knows what the scene is about. Moore's face is expressionless, a blank. Then you notice that somewhere behind her glassy eyes, a thought is fighting to get out. She manages to say one word: "Love." For that brief moment—and it may be the last—she's still Alice. **B+**

Kristen Stewart

COMPARED WITH OTHER JULIANNE MOORE MOVIES

BEST

- **Boogie Nights** 1997
- ↑**The Big Lebowski** 1998
- **The Kids Are All Right** 2010
- **Safe** 1995
- **Still Alice** 2014
- **The Hours** 2002
- **Crazy, Stupid, Love.** 2011
- **The Lost World: Jurassic Park** 1997
- **Nine Months** 1995
- **Psycho** 1998

WORST

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
MR. TURNER	A	70	95	97	87
SELMA	A	72	90	100	87
TWO DAYS, ONE NIGHT	A–	75	91	95	87
A MOST VIOLENT YEAR	A–	76	80	89	82
AMERICAN SNIPER	C+	77	74	75	75
INTO THE WOODS	B–	70	69	72	70
BIG EYES	B+	71	62	70	68
THE HOBBIT: THE BATTLE OF THE FIVE ARMIES	B	77	59	60	65
UNBROKEN	B–	72	59	49	60
TAKEN 3 ↗	B–	74	30	11	38

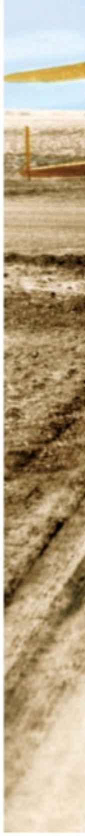
THE BIG LEBOWSKI: MERRICK MORTON/FOCUS FEATURES; TAKEN 3: DANIEL MCFADDEN

Ingrid Bergman

Robert Mitchum

Maria Falconetti

Judy Garland



OVERLOOKED BY OSCAR

Was your favorite performance of the year snubbed by the Oscars? Join the club! The Academy has ignored some stellar star turns in its 87 years. Here, by year, are some of its biggest misses. —JEFF LABRECQUE

MARIA FALCONETTI
The Passion of Joan of Arc 1929
The obscure silent-film actress—*Joan of Arc* was her second and final film—had deep-well eyes that captured both the will and the agony of the 15th-century saint who was burned at the stake. D

JUDY GARLAND
The Wizard of Oz 1939
A special juvenile Oscar trophy was hardly adequate recognition for this film's heroine. Garland is the primary reason generations of fans are still clicking their heels 76 years later. A I

ROSALIND RUSSELL
His Girl Friday 1940
Russell brought a feisty feminine spark to the role of news reporter Hildy—who was a man in the original play—and her rapid-fire quips proved her Cary Grant's equal in every way. A I N

HUMPHREY BOGART
The Maltese Falcon 1941
Bogart was the acting bridge between Gable and Brando, and as the sardonic PI Sam Spade, he established the model for every noirish private dick who followed. A I

INGRID BERGMAN
Casablanca 1942
Rick Blaine is a cold cynic. Then when you meet the woman who made him so, it's clear why. Ilsa Lund could break any man's heart and inspire him to kill or die for the only cause worth fighting for: love. A I

LAUREN BACALL
To Have and Have Not 1944
In her film debut, Bacall was only 19 years old when she asked Humphrey Bogart if he knew how to whistle. Words don't do the scene justice, though, for she was asking—no, *telling*—him so much more. A I

GENE KELLY
Singin' in the Rain 1952
There may never have been a character as sure of himself as Kelly's Don Lockwood, or an actor more capable of bringing him to life: a perfect symbiosis expressed in the most famous dance in history. A I

ROBERT MITCHUM
The Night of the Hunter 1955
No one personified "menacing" better and in more interesting ways than Mitchum. His switchblade-wielding preacher who preys on a widow and her kids is one of the most frightening villains in movie history. A I

JIMMY STEWART
Vertigo 1958
Stewart's traumatized San Francisco cop is obsessed with a woman he thought he watched die. The actor's genial all-American reputation allowed Alfred Hitchcock to lure audiences to some dark and warped places. A I

CARY GRANT
North by Northwest 1959
Mistaken for a spy, Grant's dashing and bewildered adman was both the proto–James Bond and a template for Don Draper. Grant undersells every scene, as if he's watching the twisty, cross-country tale unfold along with the audience. A I

MARILYN MONROE
Some Like It Hot 1959
Monroe's beguiling vulnerability informed every scene in her turn as a dim and boozy ukulele player, transforming her inner demons into something timeless. A I

OSCAR STATUETTE: ALBERT WATSON/OSCAR ® STATUETTE © AMPAS ®; FALCONETTI, GARLAND, BERGMAN, MITCHUM: EVERETT COLLECTION (4)

KEY A = Amazon Instant Video I = iTunes N = Netflix streaming D = DVD only

Susan Sarandon
Robert Shaw
Denzel Washington
Cary Grant
Sidney Poitier

ANTHONY PERKINS

Psycho **1960**

Psycho's scares hinge on the audience's empathy for Perkins' innkeeper, whose childlike innocence pays off in the iconic "wouldn't even harm a fly" final scene. A I

SIDNEY POITIER

In the Heat of the Night **1967**

Some people swear Poitier won his Oscar for this role (instead of *Lilies of the Field*), but his proud Philly cop contending with Mississippi bigotry was notably left off the ballot. A I

MIA FARROW

Rosemary's Baby **1968**

Waif-thin and boyish, Farrow was devastating as the unraveling young wife manipulated by a venal husband and a coven of satanists into giving birth to the Antichrist. A I N

RUTH GORDON

Harold and Maude **1971**

Gordon won for *Rosemary's Baby*, but her quirky 79-year-old Holocaust survivor, who teaches a death-obsessed young man how to live and love, is one of cinema's most inspired creations. A I

GENE HACKMAN

The Conversation **1974**

Hackman's obsessive surveillance expert is racked by guilt when he suspects the couple he's eavesdropping on are in danger. His intent, silent gaze makes you hang on every recorded word. A I N

DIANE KEATON

The Godfather Part II **1974**

No longer the naive WASP wife, Kay Adams extracts herself from the Corleone family in a scene as violent and tragic as anything in the gangster trilogy. A I

ROBERT SHAW

Jaws **1975**

A modern-day Ahab, Shaw's salty shark-killer gives the heart-stopping USS *Indianapolis* speech before suffering the same fate as his wartime brothers in arms. A I

JACK NICHOLSON

The Shining **1980**

The actor's cabin-fever tics would eventually seep into his subsequent movie roles, but his haunting and haunted "all work and no play" performance is one for the horror pantheon. A I

SUSAN SARANDON

Bull Durham **1988**

Annie Savoy practically became the patron saint of randy baseball players after Sarandon's turn as a sexy, pseudo-intellectual minor-league groupie who finally meets her match. I

JULIETTE BINOCHE

Blue **1993**

Binoche's performance as a grieving woman who shuts down after a ghastly family tragedy is mesmerizing. Her pain and reluctant rehabilitation are more than cathartic; they're triumphant. A I

DENZEL WASHINGTON

Philadelphia **1993**

Tom Hanks won the acclaim for the showier role, but Washington's turn as the prejudiced attorney is a case study of an actor's greatest challenge: playing a "normal" person. A I N

NICOLE KIDMAN

To Die For **1995**

Kidman's femme fatale has one ambition: fame. Or infamy, whichever is easier. Her sunny morning-TV disposition masks an inner naughtiness, and Kidman plays both sides of the ice princess perfectly. A I

REESE WITHERSPOON

Election **1999**

No one would be comparing national political leaders to Tracy Flick if Witherspoon hadn't carved out this vivid, singularly hilarious character that terrified the American male. A I N

ZHANG ZIYI

Crouching Tiger, Hidden Dragon **2000**

Zhang's character's initial disposition is one of immaturity and petulance, but Zhang quickly steals Ang Lee's martial-arts epic with a magnetism that dazzles the senses. A I

EW **MORE ON EW.COM**
For our full list of performances the Oscars ignored, ranked 1 to 51, go to *ew.com/overlooked*

GRANT, SARANDON, POITIER, ZIYI: EVERETT COLLECTION (4); SHAW: THE KOBAL COLLECTION; WASHINGTON: KEN REGAN/CAMERA 5

Chris Hemsworth

Blackhat

STARRING *Chris Hemsworth, Tang Wei, Wang Leehom, Viola Davis*
DIRECTED BY *Michael Mann*
R, 2 HRS., 4 MINS. By Chris Nashawaty

EVEN THE BEST FILMMAKERS can cough up a dud now and then. Exhibit A: Michael Mann's ludicrous high-tech cat-and-mouse thriller *Blackhat*. It's a rare and confounding misstep from the director of such stylishly macho noirs as *Thief*, *Heat*, and *Collateral*. For starters, Chris Hemsworth is all wrong as the lead. The strapping Aussie may be convincing as many things—a hammer-wielding Norse god, a death-defying Formula One driver—but a brainiac MIT coding whiz isn't one of them. (Somewhere Jesse Eisenberg must be punching his Thor action figure.) Nevertheless, Hemsworth, in a series of rakishly unbuttoned linen shirts, plays Nicholas Hathaway, an imprisoned hacker who's furloughed to help the feds track down the shadowy cybercrime network behind the explosion of a Chinese nuclear reactor. Was it an act of terrorism or merely a red herring to cover up a money scheme? Hathaway teams up with Chen (Wang Leehom), an old college pal–turned–FBI agent; Chen's superior (a wasted Viola Davis); and for some reason Chen's sister (Tang Wei). Although *Blackhat* globe-trots from L.A. to Hong Kong and Jakarta, the exotic locations are not only all drowned in the same cold blue light Mann popularized 30 years ago on *Miami Vice*, they're completely squandered. In fact, everything about the snoozy procedural feels like a wasted opportunity. The plot isn't twisty enough to be surprising or satisfying, the dialogue seems cribbed from an old RadioShack catalog, and the performances are lifelessly flat. Occasionally, Mann shows flashes of the sort of spring-loaded action set pieces he was once hailed for, like a shoot-out during a religious parade. But mostly they just come off as warmed-over parodies from a onetime master aping his own style. **C–**

THE STRAPPING CHRIS HEMSWORTH MAY BE CONVINCING AS MANY THINGS, BUT A BRAINIAC MIT CODING WHIZ ISN'T ONE OF THEM.

Paddington

STARRING *Hugh Bonneville, Sally Hawkins, Nicole Kidman*
DIRECTED BY *Paul King*
PG, 1 HR., 29 MINS. By Jason Clark

AUTHOR MICHAEL BOND'S supreme creation—the unfailingly polite, marmalade-munching English teddy from Darkest Peru—gets a gloriously whimsical big-screen debut that's closer to the madcap spirit of the Muppets and the lovingly rendered style of a Wes Anderson film than to standard multiplex family fodder.

The storybook bear's tale remains largely intact: After enduring hardship in Peru, our red-bowler-topped hero stows away to London, where he is taken in by the Browns (led by Hugh Bonneville and Sally Hawkins). He soon bumbles comically through the trappings of everyday human life, such as bathroom fixtures, rolls of Scotch tape, and hall banisters. But his biggest nemesis, and the biggest departure from the book series, is a ruthless museum taxidermist with a Louise Brooks 'do (Nicole Kidman, having a ball), who would like nothing more than to stuff him to the gills—and not with fruit-preserve sandwiches.

Paddington is fast-paced yet unhurried, serving up surprisingly subtle ideas on melting-pot urban diversity—Paddington is a stranger in a strange land, after all—and rich visual tableaux, including a gorgeous recurring shot of the Brown home as a living dollhouse. For BBC fans, there may not be enough of a spotlight on its ace cast (current *Doctor Who* Time Lord Peter Capaldi gets only a handful of scenes as crusty neighbor Mr. Curry), but in honoring a beloved child-lit figure, writer-director Paul King has taken to heart the instructions hanging from Paddington's neck: "Please look after this bear. Thank you." Mission accomplished. **A–**

BLACKHAT: FRANK CONNOR

Brenton Thwaites and Ewan McGregor in *Son of a Gun*

Also Playing

Loitering With Intent

NR, 1 HR., 20 MINS.

Co-writers Michael Godere (*The Affair*) and Ivan Martin hand in solid performances as out-of-work actor buddies trying to bang out a screenplay in 10 days. Apart from welcome doses of Marisa Tomei as Godere's sister and Sam Rockwell as her unhinged boyfriend, though, this comedy from director Adam Rapp (*X/Y*) doesn't have much to offer. A snappy start gives way to an unfocused second half, which devolves into a walking tour of indie-film clichés that make the 80-minute run time feel overlong. **C+** *—Kevin P. Sullivan* L I V

Vice's Thomas Jane

Son of a Gun

R, 1 HR., 48 MINS.

Aussie writer-director Julius Avery's overplotted feature debut is a gritty crime flick that crackles with menace and explores the age-old question of whether there's honor among thieves. Brenton Thwaites (*The Giver*) stars as a teen inmate who comes under the fatherly protection of a hardened lifer (Ewan McGregor, sporting *Sons of Anarchy* facial hair). In exchange, the kid agrees to bust him out once his own sentence is over. From there, *Son of a Gun* becomes a somewhat predictable but excitingly twisty heist film involving a double-dealing Russian heavy, a desperate femme fatale, and a fortune in gold bars. It has just enough muscle and style to make the familiar feel fresh. **B** *—Chris Nashawaty* L

Still Life

NR, 1 HR., 33 MINS.

When people die friendless and alone in South London, it's the OCD-enabling job of John May (Eddie Marsan) to find their next of kin. Most often he doesn't, and at their funerals he's the sole attendee. Writer-director Uberto Pasolini's unsubtle and precious character study offers one big surprise by casting Marsan, the beady-eyed malcontent from *Ray Donovan* and *Happy-Go-Lucky*, as a gentle introvert. But the plot begs for a jolt of the Charlie Kaufmanesque—it's so pillow-smothered by tedium that even the uplift of magic realism in the film's final shot seems cold and stiff. **C** *—Joe McGovern* L I V

Sam Rockwell and Marisa Tomei in *Loitering With Intent*

Vice

R, 1 HR., 36 MINS.

Even if you don't own a calendar, one look at this dreary, derivative sci-fi thriller would tell you it's January. Bruce Willis, acting like he just (reluctantly) woke up from a nap, plays a tech whiz who runs a virtual-reality resort where customers pay big bucks to live out their sex-and-sin fantasies. But problems arise in this cyber-Sodom when one of its artificial denizens (Ambyr Childers) becomes self-aware and joins forces with a stubborn, matchstick-chewing cop (Thomas Jane) to hang Willis' puppet master by his own strings. Everything about *Vice* feels like recycled goods. It's basically *Westworld* meets *Blade Runner* programmed by glitchy filmmaking replicators. **D+** *—Chris Nashawaty* L V

MORE ON EW.COM *The Wedding Ringer* (in theaters Jan. 16) did not screen by our deadline, but you can find our review on EW.com

SON OF A GUN: DAVID DARE PARKER; *VICE*: SAM EMERSON

Television

Jamie Dornan

The Fall

6 Episodes Streaming

NETFLIX

By Melissa Maerz

EARLY IN SEASON 2 of *The Fall*, Stella Gibson (Gillian Anderson), a detective investigating a string of murders by the Belfast Strangler (*Fifty Shades of Grey* star Jamie Dornan), coaches her team about the serial killer they're hunting. "He takes his fantasies and he makes them into reality.... He feels he has a right to decide who lives and who dies," she says. That's not a bad description for a TV showrunner, either, right?

The Fall's creator, Allan Cubitt, is well aware of the parallels between his job and the Belfast Strangler's. In a 2013 column for *The Guardian*, he wrote that many crime shows exploit their victims just as serial killers do: by eroticizing power, violence, and death, and objectifying

NETFLIX

their prey, turning women into half-naked corpses before we have the opportunity to care about them as living humans. *The Fall* fights that impulse hard, not just by letting us get to know the victims *before* the crime—or, in the case of a lone survivor (Karen Hassan) this season, after—but also by continuing to explore the impact on their families a full season after their deaths.

I'd say that *The Fall* is a deeply moral crime thriller, but that description is too boring for a drama that's electric with suspense and erotic tension and pulpy cliff-hangers. Anderson's performance is riveting. Last season, her icy confidence made some fans (including this one) want to *be* Gibson, but this season, she shows a real vulnerability without sacrificing any strength. As for Dornan, there's a reason his character is named Paul Spector: He's quite the specter himself, an oft-shirtless heartthrob who might be TV's sexiest psychopath if he weren't also a good reminder that serial killers are known for charming women to death. Without revealing too much, season 2 picks up just days after the season 1 finale and finds Spector starting to get bold, paying visits to women he's tormented in the past and leaving easily traceable clues for Gibson—who's already close to catching him—while messing with her head on a very personal level. He'll mess with your head, too. In one scene, Gibson finds a video of him torturing a woman. "Why are you watching this?" he asks, straight into the camera. "Are you sick?" He's talking to Gibson, but he's also talking to the rest of us. Like Spector, we know we shouldn't be taking pleasure from other people's pain. But it's impossible to stop. **A**

Gillian Anderson

Timothy Olyphant and Jacob Pitts

Justified

Premieres Jan. 20, 10 p.m.

FX

By Jeff Jensen

***JUSTIFIED* HAS LONG** been rambling toward—if not dragging its s---kickers on—the final showdown between pissy U.S. marshal Raylan Givens (Timothy Olyphant) and his underworld soul bro Boyd Crowder (Walton Goggins). But the neo-Western's end is here at last, and the guns are mostly blazing. The storytelling immediately recharges the Raylan vs. Boyd conflict. Both chase one last score—Boyd wants cash, Raylan wants Boyd—intent on escaping into happily-ever-afters far from Harlan County. Call it *Hillbilly Heat*. Goggins in particular rises to the occasion by sinking deeper than ever into his romantic spiky-haired devil. Their first meeting of the season happens in the second episode, and the tension is electric. Yet Ava (Joelle Carter) might be more interesting than either: The early eps, which force her to play an informant for Raylan stuck in a love-hate relationship with Boyd, do well to make her want and sweat her liberation.

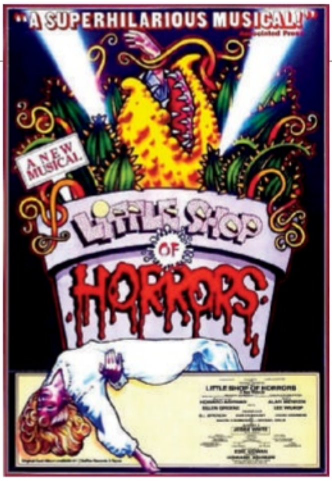
This riveting triangle is complicated by some well-cast antagonists. Garret Dillahunt, echoing his *Deadwood* days, is terrific as a loquacious menace linked to Sam Elliott's equally charismatic mobster. A mumbly associate named Choo-Choo (Duke Davis Roberts) steals every scene he's in. My biggest quibble is with the hero. Keeping Raylan's true love (Natalie Zea) off screen keeps his heart hidden and limits the dimensions Olyphant can play; so far, he's only ever a lawman, servicing the story. Load Raylan with more emotional ammo and the High Noon of *Justified* could be an exhilarating, dramatic shoot-out. **B+**

THE FALL: NETFLIX; *JUSTIFIED*: PRASHANT GUPTA/FX

THE STORIES BEHIND THE SONGS

ALAN MENKEN'S MUSICAL MUSINGS

If you've ever loved a Disney song, chances are Alan Menken, 65, wrote it. With Oscars, Grammys, and Tonys to his name, he's now set his sights on TV with ABC's medieval musical comedy *Galavant* (Sundays, 8 p.m.). EW asked the legend to recount the stories behind some of his most iconic songs. **—MARC SNETIKER**



Little Shop of Horrors

"LITTLE SHOP OF HORRORS"
Little Shop of Horrors 1982

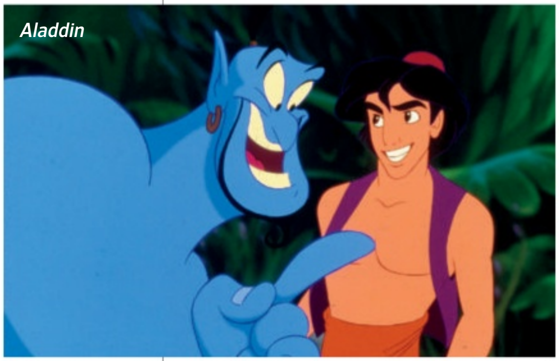
"The title song might have actually been the first number we wrote, which is odd because you never write the opening number first. [My partner, lyricist] Howard Ashman and I had first done a version of the show true to the Roger Corman movie, but it wasn't working. There were those movies with the beach-blanket horror, monsters coming out of the sea with bubblegum rock and roll playing, and that really touched a nerve. So the title song really establishes the DNA of *Little Shop* with a girl group singing about horror and death. It sets up the idea that we're going to do a merry little musical romp about how greed will end the world."

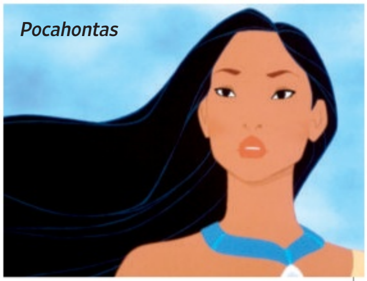
"PART OF YOUR WORLD"
The Little Mermaid 1989

"There had never really been an 'I want' number before in a Disney film. Subsequently everybody at Disney would ask, 'Where's our "I want" moment?!' We jokingly used to call this one 'Somewhere That's Wet.' My favorite part is that motif [that sounds like] water flowing, which beautifully set up the tone and became the central theme. We knew the whole score was going to a Caribbean place, so we toyed with the idea of reggae [for the rest], but we landed on calypso because it's poppier and more interesting. Sebastian is more of a Trinidadian crab than Jamaican, certainly more of a Harry Belafonte type."

"BELLE"
Beauty and the Beast 1991

"The story behind this is that Howard Ashman was HIV-positive and wasn't telling anybody—he had been very quiet. And here we had written this crazy seven-minute opening number that was much more ambitious than anybody had asked for, and I remember his fear [about everything] in that moment. I remember Howard was very, very reluctant to send it out, thinking that we were going to be laughed at. He delayed sending it for two days. Finally, of course, we sent it and Disney loved it. You didn't open an animated movie with a seven-minute number, but it redefined the form. We wanted to keep it very classical Mozart, very *She Loves Me*, with a quiet opening—'Little town, it's a quiet village...' And then it explodes. 'Bonjour!'" (*Beauty and the Beast* was dedicated to Ashman, who died eight months before the film's release.)





"FRIEND LIKE ME"
Aladdin 1992

"We didn't know who was going to play the genie when we wrote the song. We were looking at the character as black, a hipster, and I suggested a Fats Waller, Harlem stride-piano style from the '40s. When Robin Williams was suggested, my first thought was 'Can he sing like Fats Waller?' Robin learned every note. He was working on *Hook* at the time, and he would come in after being stuck in a harness all day and sit at the piano and learn. When we went into the studio, we got exactly the Fats Waller performance we wanted, and then everyone said, 'Okay, but now can we let Robin do his thing?' He was amazing. That trumpet wah-wah-wah was supposed to be from an instrument, and he made it vocal. He took ahold of the creative process, both on that and 'Prince Ali' especially. He went crazy on 'Prince Ali.' He was doing the Thanksgiving Day Parade, Arab-style."

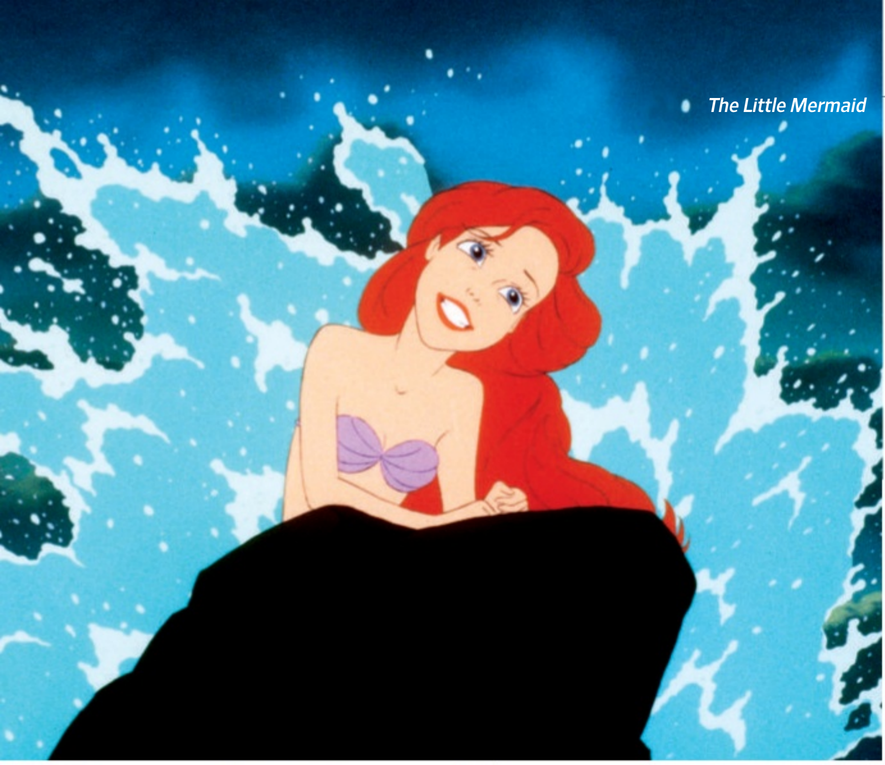
"ROBIN WILLIAMS WAS AMAZING. THAT TRUMPET WAH-WAH-WAH WAS SUPPOSED TO BE FROM AN INSTRUMENT, AND HE MADE IT VOCAL."

Alan Menken

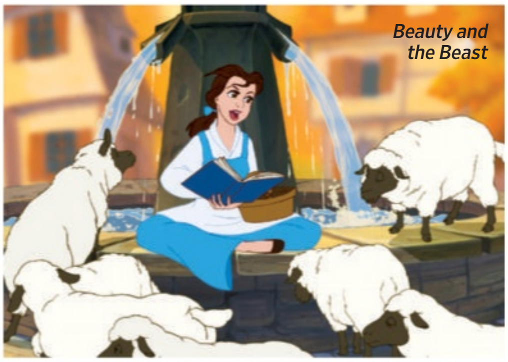
"COLORS OF THE WIND"
Pocahontas 1995

"It really is one of the most important songs I've ever written. That was the first song I wrote with

ALADDIN, POCAHONTAS: © DISNEY (2); MENKEN: WALTER MCBRIDE/GETTY IMAGES

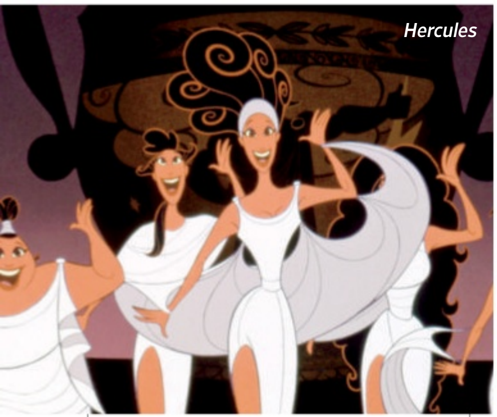


The Little Mermaid



Beauty and the Beast

Galavant



Hercules

Enchanted

THE LITTLE MERMAID: BUENA VISTA PICTURES/PHOTOFEST; *BEAUTY AND THE BEAST*: © DISNEY; *GALAVANT*: TODD ANTONY/ABC; *ENCHANTED*: BARRY WETCHER; *HERCULES*: BUENA VISTA PICTURES/EVERETT COLLECTION

Stephen Schwartz—the Broadway prodigy who wrote *Godspell* and *Pippin*. He did a lot of research about American Indian folklore, and we listened to a lot of tribal music. It was born out of the modality of Native American music, but it quickly moved to its own place, which is hard to define. The grand, slow elegance. It's a very serious song, but there was no getting humor into *Pocahontas*. God knows we tried. We wrote a song for Grandmother Willow to try to add some comedy, but we just couldn't. The only other option would have been to give a song to the pug and the raccoon, and they don't even speak!"

"ZERO TO HERO"

Hercules 1997

"The directors, Ron Clements and John Musker, really wanted gospel because that's what you sing when you're singing about God, or in this case, the gods. I was reluctant because I wanted to do something very classic and Greek—a *Candide* approach. But it turned out to be so much fun. David Zippel did the lyrics, and we were such an interesting combination because he's like Cole Porter with his wit. Putting smart lyrics with gospel music really created a very unique blend, and the best example of that was on 'Zero to Hero,' which was just this roller coaster of lyrical cleverness."

> **"GISELLE IS VERY MUCH A WALT-ERA DISNEY HEROINE. WE NEEDED A 'CLASSIC WALT' SOUND."**

"TRUE LOVE'S KISS"

Enchanted 2007

"Giselle is very much a Walt-era Disney heroine, more of a Cinderella than a Belle. We needed a 'classic Walt' sound, but no one could agree on what that was because we weren't around for it! Everyone had an opinion. Our director, Kevin Lima—I love this guy and he's a great director, but he could not make up his mind on the music. We had to fly him to my studio in New York and sit him down and not let him leave until he had agreed on a piece of music because otherwise it was just going to go on forever."

"GALAVANT"

Galavant 2015

"[With the opening number] I was going for something swashbuckling that captured the fact that he's on horseback. At the same time, I wanted to give it a rock feel. It has some Eagles and other folk-rock influence in it. The whole score is extremely eclectic, and I think that's the strength of it, going through all these different styles. Everything had to be comedically oriented, so we thought we could never get a ballad in, but I'm excited for one called 'Worst Thing Ever' [in the second episode]. It's exactly what you would find in a Disney movie, except it's a tender love song sung by people who loathe each other."

Music

Fall Out Boy

American Beauty/American Psycho

ROCK (ISLAND/DCD2)

By Kyle Anderson

COMEBACKS ARE HARD, and Fall Out Boy's should have been impossible. Their brand of mid-aughts suburban teen angst—augmented by dopey song titles like "Champagne for My Real Friends, Real Pain for My Sham Friends"—was not built for graceful aging. But after a five-year break, they returned in 2013 with *Save Rock and Roll*, an improbably exhilarating blast of modern arena rock that evolved from the band's radio-emo roots into a bolder, grander pop experiment.

American Beauty/American Psycho, the quartet's seventh studio album, is even better, and reveals them as perhaps the only current mainstream rock combo capable of making big-venue sing-alongs that also reward deep headphone analysis. Songs like "Favorite Record" and "Fourth of July" are thrillingly layered, but FOB's got a tight sample game, too: "Uma Thurman" borrows the theme to *The Munsters*, while "Centuries" turns Suzanne Vega's hypnotic 1987 hit "Tom's Diner" into an anthem that should soundtrack championship-trophy-hoisting montages for decades.

Fall Out Boy are clearly concerned with their place in the pantheon. Frontman Patrick Stump expends a lot of his expressive tenor singing about memory and legacy—the kind of conscious legend-building that could be heavy-handed. But against all odds, the goofy dudes who made their name with "Sugar, We're Going Down" have claimed an elusive status as elder statesmen who still have both ideas in their skulls and fire in their bellies. **A**

BEST TRACKS

UMA THURMAN
A breathless dance-rock rave-up

JET PACK BLUES
A sprawling baby-come-home plea

FALL OUT BOY: PAMELA LITTKY

Sleater-Kinney

No Cities to Love

ROCK

By Melissa Maerz

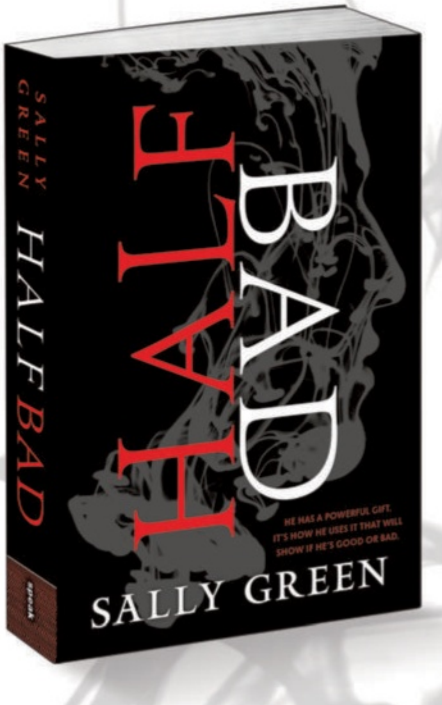
ANYONE BORN TOO LATE for the riot-grrrl movement might not understand how vital Sleater-Kinney are to rock. In the mid-1990s, the trio broke into a Northwest music scene dominated by dudes in flannel shirts by reminding everyone you didn't need technical virtuosity or the right chromosomes to grow a goatee if you wanted to start a revolution. All you needed, Corin Tucker howled, were words and guitars. Just make sure to sing loud enough so the most powerful people can hear.

Sleater-Kinney have always written incendiary songs about power, whether they were grappling with unrequited love or eviscerating sexism and consumerism. Even though they're no longer underdogs—their last album, 2005's *The Woods*, cemented their rep as one of the all-time great groups—that hasn't changed on their triumphant return. They're positively righteous on the working-class rant "Price Tag," and their dual guitar lines wrestle mightily on "Surface Envy," though Tucker and fellow singer-guitarist Carrie Brownstein build so much intimacy on "Bury Our Friends," they can finish each other's melodies. But the band's own power comes from a more confident place. Lyrically, they find strength in stillness, though musically, they're raging as hard as ever. "When the spotlight starts to fade," Tucker sings on "Fade," "If there's no tomorrow/You better live." Now that they're back, here's to them living forever. **A**

→ BEST TRACKS: Tangled guitar stomp **Bury Our Friends** • We-stand-united anthem **Hey Darling**

SLEATER-KINNEY: CHAD BATKA/*THE NEW YORK TIMES*/REDUX

"HIGHLY ENTERTAINING and DANGEROUSLY ADDICTIVE."
—*TIME*


SALLY GREEN
HALF BAD
HALF BAD
HE HAS A POWERFUL GIFT. IT'S HOW HE USES IT THAT WILL SHOW IF HE'S GOOD OR BAD.
SALLY GREEN
speak

You have a powerful gift.

It's how you use it that will show you to be good or bad.

HALF WILD
SALLY GREEN

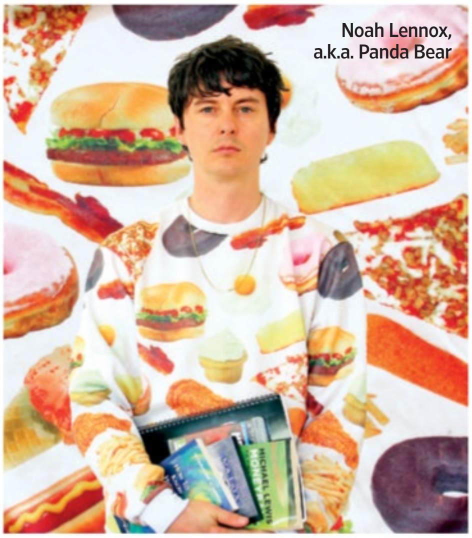
AVAILABLE 3/24/15

HalfBadWorld.com
Available everywhere books are sold.

ON MY IPOD

PANDA BEAR

The breakout star of beloved indie weirdos Animal Collective digs into the music that inspired his lauded new solo LP, *Panda Bear Meets the Grim Reaper*. —**MOLLY SIMMS**


Noah Lennox, a.k.a. Panda Bear

▶ **KING TUBBY *The Roots of Dub***
"It presents this sort of sound world that's really wet, kind of ocean-y and deep. I used to walk around Boston listening to it over and over again on a Walkman."

▶ **BJÖRN OLSSON**
Instrumental Music
"There's a folky children's-song vibe to these melodies. It feels like a magical little fantasyland."

▶ **THE CLIENTELE**
Suburban Light
"I actually wrote them a note after this came out, saying, 'Thank you for making this music 'cause it really helped me through a rough patch.' And they wrote back!"

▶ **QUASIMOTO *The Unseen***
"This has a sweet, laid-back attitude, but it's also really mental and dense. It has a lot of thorns that stick in your head. That's a terrible image, but you know what I mean."

▶ **JAN & DEAN**
Save for a Rainy Day
"These are huge, monolithic songs but very simple. You hear it once and you can sing it. That's the target for me with songwriting—to make an immediate impact."

ALSO AVAILABLE

→ SINGLES

ELLIE GOULDING
"LOVE ME LIKE YOU DO"
The elfin chanteuse's contribution to the *Fifty Shades of Grey* soundtrack floats on a cloud of understated synths from super-producer Max Martin's hit machine. With heartbeat percussion and a swelling string section, it's a power ballad primed to seduce the film's willing audience. **B**
—*Isabella Biedenharn*

KID ROCK "FIRST KISS"
Though Rock shouts out Tom Petty, his latest sounds more like prime John Cougar Mellencamp: casually gritty, warmly nostalgic, and with just enough tactile sitting-on-the-tailgate imagery to keep it from being totally cheesy—and to land it in dive-bar jukebox rotation forever. **B+** —*Kyle Anderson*

CHARLI XCX FEAT. RITA ORA "DOING IT"
After 10 plays, I still have no clue what Charli and Rita are "doing" here. Apparently it goes on "all night" and involves "friends like a team," so...flashlight tag? One thing's for sure: Both ladies have stronger songs elsewhere. But their cool-girl vibes keep this nondescript tune fun—even if it won't make you stop whatever *you're* doing to listen.
B —*Adam Markovitz*

Ellie Goulding

→ ALBUMS

BELLE AND SEBASTIAN
Girls in Peacetime Want to Dance
When *If You're Feeling Sinister* emerged from Scotland nearly two decades ago, Stuart Murdoch's twee collective made life safe for sad-eyed balladeers everywhere. His group's ninth album further swells its sonic palette with electro-fuzz keyboards and postpunk rhythmic tricks, but Murdoch's acute storytelling eye remains laser-focused, especially on the wry "Perfect Couples."
A– —*Kyle Anderson*

WHO'S PLAYING
ON LATE-NIGHT & TALK SHOWS

SATURDAY JAN 17

Saturday Night Live
SIA

MONDAY JAN 19

Jimmy Kimmel Live!
BAD SUNS

The Ellen DeGeneres Show
MIYAVI

TUESDAY JAN 20

Conan
SLEATER-KINNEY

The Ellen DeGeneres Show
BECKY G

WEDNESDAY JAN 21

Jimmy Kimmel Live!
TESS HENLEY

Conan
BELLE AND SEBASTIAN

The Ellen DeGeneres Show
FLORIDA GEORGIA LINE

THURSDAY JAN 22

The Tonight Show Starring Jimmy Fallon
MÖTLEY CRÜE

The Ellen DeGeneres Show
SAM HUNT

Conan
RAE SREMMURD

Jimmy Kimmel Live!
THE DECEMBERISTS

FRIDAY JAN 23

Live With Kelly and Michael
FALL OUT BOY

The Ellen DeGeneres Show
GEORGE EZRA

Last Call With Carson Daly
HELLOGOODBYE (RERUN)

LENNOX: FERNANDA PEREIRA; GOULDING: DAVID M. BENETT/GETTY IMAGES; SIA: STEFANIE KEENAN/GETTY IMAGES; HUNT: BEN GABBE/GETTY IMAGES

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People
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Oprah's Best Moments
MATTHEW McCONAUGHEY SEXIEST MAN ALIVE!
PLUS JAKE ORLANDO KANYE GEORGE & MANY MORE
20TH ANNIVERSARY CELEBRATION
SPECIAL DOUBLE ISSUE
People
SEXIEST MAN ALIVE! HUGH JACKMAN
BRAD PITT
ZAC EFRON
PLUS: 129 SMOKIN' HOT GUYS
People
SPECIAL DOUBLE ISSUE
Sexiest Man Alive BEN AFFLECK
DI'S DEAL: $23 million and one last insult
People weekly
DENZEL WASHINGTON THE SEXIEST MAN ALIVE!
People
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Books

PATTON OSWALT
NEW YORK TIMES BESTSELLING AUTHOR OF ZOMBIE SPACESHIP WASTELAND
SILVER SCREEN FIEND
LEARNING ABOUT LIFE FROM AN ADDICTION TO FILM

Silver Screen Fiend

Patton Oswalt

MEMOIR

By Keith Staskiewicz

YOU'D BE HARD-PRESSED to find a stand-up who wouldn't have enough material for at least half of an addiction memoir. Of the careers that are synonymous with self-destruction, comedy probably ranks somewhere below suicide bomber and above human cannonball. But the monkey that made its home on Patton Oswalt's back wasn't alcohol or cocaine or even fame—it was movies. Slouching into revival theaters like the haggard habitué of an opium den, spending hundreds of hours with his eyes glued to the flickering screen and feet glued to the gummy floor, he occupied much of his late 20s mainlining celluloid.

Fans of Oswalt already know the depth of his cultural knowledge, a dog-eared encyclopedia of esoteric references that he tosses like darts in his comedy and writing. *Silver Screen Fiend*, like his first book, *Zombie Spaceship Wasteland*, is a slim collection of loosely sequential essays. This one is more thematically focused, taking us through a period in which Oswalt's career upswing coincides with an obsessive completism that leads him to gorge on movies—everything from *Sunset Boulevard* to *I Married a Monster From Outer Space*. He would superstitiously check each title off in his film guides like an "obsessive sorcerer with a jealous, sentient spellbook." You never really believe that being a cinema junkie ever threatened his career or well-being, but Oswalt has more than enough ideas and fun, illustrative anecdotes (including a hilarious one about legendary Hollywood bruiser Lawrence Tierney yelling at the screen during *Citizen Kane*) to keep your attention. His writing, which is vivid and funny, features the same hyperspecific hyperbole and baroque descriptiveness he deploys in his routines, and he knows how to wring a metaphor for every last drop. "Other people, so I have read, treasure memorable moments in their lives," muses Walker Percy's film-besotted narrator in *The Moviegoer*. "What I remember is the time John Wayne killed three men with a carbine as he was falling to the dusty street in *Stagecoach*." Oswalt is a lot like Percy's protagonist, opting for the spelunker's dark of a movie theater rather than the harsh light of day. He writes that he has long since departed that particular Plato's cave, a reformed filmaholic, but you get the sense that there's still a little bit of that fiend in him. **B+**

"Listen—you don't have to follow me into the darkness here. It's sunny out."

OSWALT: RYAN RUSSELL

Leaving Before the Rains Come

Alexandra Fuller

MEMOIR

By Tina Jordan

Leaving Before The Rains Come
ALEXANDRA FULLER

I'VE LOVED ALEXANDRA Fuller's other books, particularly *Don't Let's Go to the Dogs Tonight*, a rich, marvelous memoir brimming with details of her romantic Rhodesian upbringing, and *Cocktail Hour Under the Tree of Forgetfulness*, which traced her mother's history. But *Leaving Before the Rains Come*, the story of her crumbling marriage, is even better than those two books, one of the gutsiest memoirs I've ever read. And the writing—oh my God, the *writing*. It's more than a little daunting to review a book so gorgeously wrought that you stop, time and again, just to marvel at the language—"fear shattering through us like buckshot," "the tiny prickling explosions of what I imagined to be parasites in my blood."

Fuller, born in Britain and raised in Africa by wildly eccentric parents, fell for Charlie in large part because he was everything she was not—ordered, deliberate, cautious. (And because "he looked good on a horse.") But as Fuller discovered, trading in the chaos of life in Africa for a more measured and mannered existence in America didn't make her happy. The very security she thought she craved was, instead, stifling her. As she unwinds her story slowly, elegantly, threading it through with tales of her childhood, she realizes she's forgotten some important lessons from her larger-than-life father, whose craving for impulsivity has always matched her own. Life "isn't supposed to be easy," he reminds her at one point. "Easy is just another way of knowing you aren't doing much in the way of your life." **A**

MEMORABLE LINE

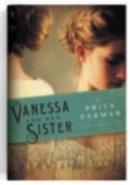
"Our lives would be the 'three rifles, supplies for a month, and Mozart' of *Out of Africa* without the plane crashes, syphilis, and Danish accent."

QUICK TAKES

Vanessa and Her Sister

Priya Parmar

HISTORICAL FICTION

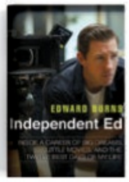


Virginia Woolf has been mythologized in fiction many times over, from her transcendent genius and immeasurable anguish to her romantic suicide. But Parmar gives voice to—and even seems to embody—Virginia's talented but overlooked sister, painter Vanessa Bell, through diary entries interspersed with other correspondences that teem with intelligence and intensity. Vanessa's perspective gives us a rich portrait of the sisters' complex, often toxic relationship, and their real-life circle of bohemian friends and lovers, which included E.M. Forster and Clive Bell. Whether or not you have a nerdy interest in early-20th-century British intelligentsia, Parmar draws you in with her deeply human characterization of the other sister. **B+** *—Stephan Lee*

Independent Ed

Edward Burns

MEMOIR

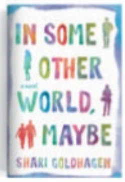


The *Brothers McMullen* filmmaker prides himself on his ability to pitch, making it "feel like I was telling a story while sitting at the bar with a beer in my hand." Fortunately, that's also the easy tone of his memoir, which focuses on his hardscrabble moviemaking career after his initial brush with success 20 years ago. Burns has directed 10 more films since he was the prince of the 1995 Sundance Film Festival, and though you have to be a die-hard fan to know the titles of many of them, he has a good yarn or two to spin about each. When Burns was tempted by Hollywood, it was Tyler Perry who advised him to "superserve your niche" and return to his Irish-American indie roots. **B** *—Jeff Labrecque*

In Some Other World, Maybe

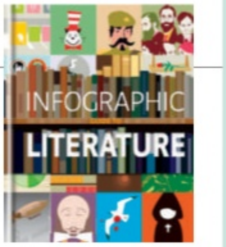
Shari Goldhagen

NOVEL



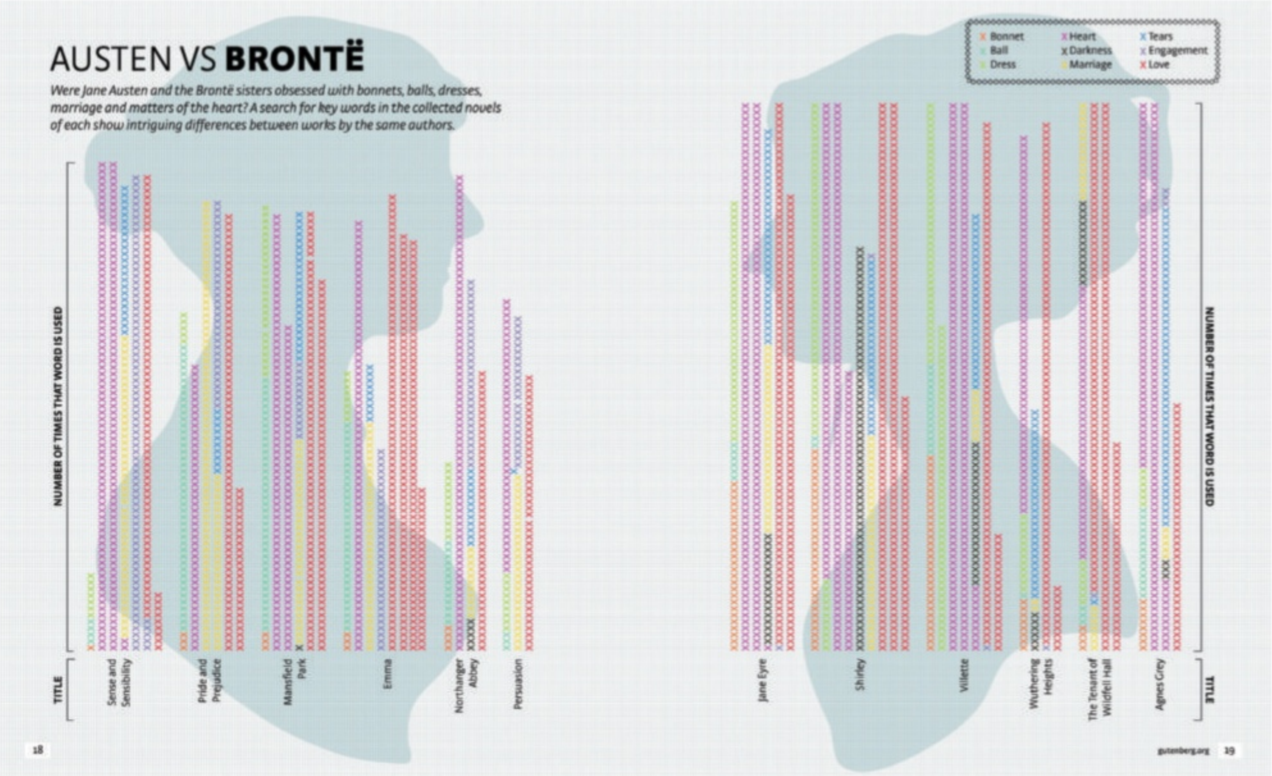
On a December day in 1992, three sets of teens sit in darkened theaters watching the film version of a *Guardians of the Galaxy*-esque comic book called *Eons & Empires*. Over the next two decades, their lives will intersect in ways romantic, humorous, and heartbreaking. *In Some Other World, Maybe* is an engrossing second novel from Goldhagen, a seasoned gossip columnist, whose insights into both Hollywood and the journalism industry inform and shape vivid backdrops for her cast of characters. But with so many leads, some, such as wanderlusty Oliver, get short shrift. That may be for the best, though, since struggling actors Phoebe and Adam emerge early on as the central—and most compelling—protagonists. **B+** *—Amy Wilkinson*

FULLER: IAN MURPHY

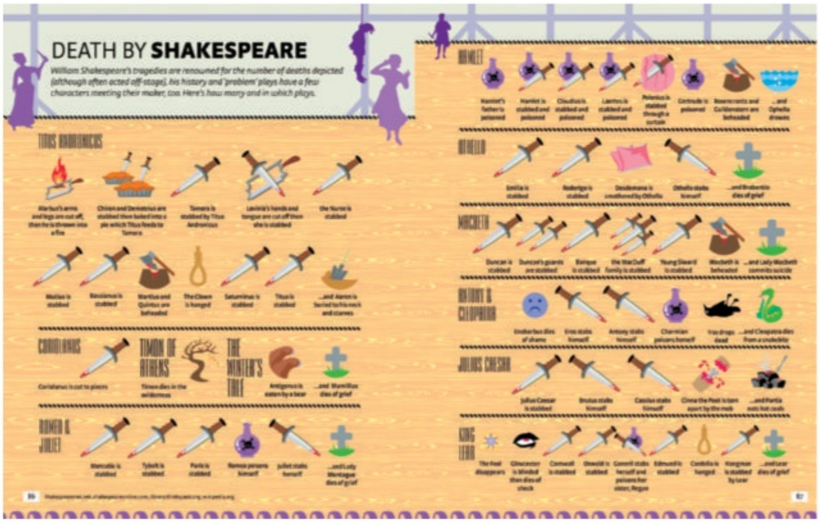

INFOGRAPHIC
LITERATURE

Looking at the Big Picture

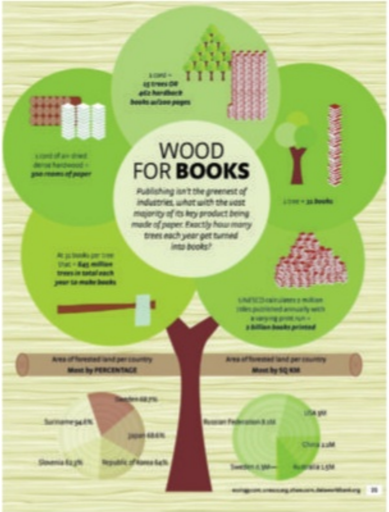
In *Infographic Guide to Literature*, Joanna Eliot and Gemma Wilson spin book data into art, creating charts packed with keen insights. —ISABELLA BIEDENHARN



↑ BATTLE OF THE BRITS Jane Austen and the Brontë sisters are often lumped together: Those sharp English ladies and their marriage plots! But according to this infographic, which compares the writers' usage of a few key words, classic lit's favorite gals do have some striking differences.


DEATH BY SHAKESPEARE
William Shakespeare's tragedies are renowned for the number of deaths depicted (although often acted off-stage), his history and 'problem' plays have a few characters meeting their maker, too. Here's how many and in which plays.
TITUS ANDRONICUS
CORIOLANUS
TIMON OF ATHENS
THE WINTER'S TALE
ROMEO & JULIET
HAMLET
OTHELLO
MACBETH
ANTONY & CLEOPATRA
JULIUS CAESAR
KING LEAR

↑ DEATH BY SHAKESPEARE The Bard wasn't shy about killing off his characters for the sake of a good tragedy. This graphic shows who bit it and how, from stabbings to death by grief.



↑ WOOD FOR BOOKS Environmentalists, avert your eyes! This leafy graphic shows how many trees are given second lives as literature and what countries provide the timber.

INFOGRAPHIC GUIDE TO LITERATURE BY JOANNA ELIOT, CASSELL 2014 (3)

Stage

Jake Gyllenhaal and Ruth Wilson

Constellations

STARRING *Jake Gyllenhaal and Ruth Wilson* **BROADWAY**

By Melissa Maerz

DO YOU KNOW why it's impossible to lick the tips of your elbows?" asks Marianne (Ruth Wilson) of Roland (Jake Gyllenhaal) at the start of British playwright Nick Payne's *Constellations*. "They hold the secret to immortality." It's a charming come-on, but it tests your patience as Marianne repeats those lines again and again, with different outcomes. In one version, he shuts her down. In another, he flirts back, until they end up at her place... discussing theoretical physics. (Don't all great dates end that way?) Marianne, a physicist, believes in a multiverse where different realities coexist simultaneously, hence the play's endless diversions on the couple's meetings, fights, and chance encounters. Roland, a beekeeper—a job that could only exist in Metaphorical Theater—isn't so sure. "If everything I'm ever gonna do already exists," he asks, "what's the point?"

You may wonder the same thing watching Payne's thought-provoking but flawed 70-minute puzzler. Despite a radical structure—the standout scene is performed in sign language—it's too much like something we've seen before. The time-is-a-flat-circle conceit has been overplayed in pop culture of late, along with the variations-on-the-same-scene structure that Wilson works so well on Showtime's newly Golden Globe-minted *The Affair*. Wilson is brilliant, dramatically altering key moments with the tiniest of inflections, and Gyllenhaal brings psychological depth to Roland. But that subtlety is upended by a heavy-handed finale, which is less an emotional breakthrough than philosophical trickery. While you're waiting for *Constellations* to grab and shake you, it's trying to lick its own elbows. (Tickets: mtc-nyc.org) **B–**

Broadway's next dynamic duos

Kristin Chenoweth *Peter Gallagher*

ON THE TWENTIETH CENTURY

Gallagher shares the stage with the inimitable Cheno as ex-lovers stuck on a madcap train journey. Think *Snowpiercer* with jazz hands. BEGINS **2/12**

Elisabeth Moss *Jason Biggs*

THE HEIDI CHRONICLES

The erstwhile Peggy Olson and *Orange Is the New Black*'s resident schlub team up for Wendy Wasserstein's Pulitzer winner about the ultimate friend zone. BEGINS **2/23**

Carey Mulligan *Bill Nighy*

SKYLIGHT

Don't be fooled by the age gap between these movie stars: This acclaimed London transfer just might feature the most electrifying duo on stage this year. BEGINS **3/13** —*Marc Snetiker*

CONSTELLATIONS: JOAN MARCUS; CHENOWETH: LAURA CAVANAUGH/GETTY IMAGES; GALLAGHER: BRUCE GLIKAS/FILMMAGIC.COM; MOSS, BIGGS: JASON BELL (2); MULLIGAN: DAVID M. BENETT/GETTY IMAGES; NIGHY: GEORGE PIMENTEL/WIREIMAGE.COM

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WEEK OF JAN. 19–JAN. 25

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY CLARK COLLIS

MONDAY 1/19

Scorpion

TV | 9–9:59PM | *CBS*

How can Team Scorpion find a mole in the CIA who is being coerced into stealing deadly chemicals? I'd suggest checking to see who wore really thick rubber gloves to work.

Jane the Virgin

TV | 9–10PM | *THE CW*

MIDSEASON PREMIERE The dramedy picks up in whirlwind mode—literally. "There's a hurricane in Miami, and there's a hurricane sweeping through the lives of our characters," says EP Jennie Snyder Urman. Hotel layoffs complicate the relationship between Jane (Gina Rodriguez) and her friends, while the condition of Alba (Ivonne Coll) remains uncertain after she was pushed down a flight of stairs. As for the show's villainous kingpin, Snyder Urman teases: "You'll find out what Sin Rostro is up to, and it's going to be way beyond the scope of drugs." *—Nina Terrero*

The Nightly Show With Larry Wilmore

TV | 11:30PM–MIDNIGHT

COMEDY CENTRAL

SERIES DEBUT *The Daily Show's* "senior black correspondent" Larry Wilmore premieres his new talk show, a panel discussion that focuses on underrepresented voices, including women and minorities. The comedian tells EW he's excited to reach a diverse audience because, he kids, black people don't watch *The Daily Show*. "We don't have time for irony," he says. "It's like, I'm tired—just give me the joke." *—Melissa Maerz*

TUESD 0

Lucy

DVD | R | 1 HR., 30 MINS.

French director Luc Besson's actionfest stars Scarlett Johansson as a woman who becomes hyperintelligent thanks to an overdose of drugs. To which we say, "*Zut alors!*" Mostly because it's the only French we know.

Coherence

DVD | NOT RATED | 1 HR., 29 MINS.

In this science-fiction movie, guests at a dinner party discover there is an identical, doppelgänger-filled soiree taking place down the street. Don't you just hate it when that happens?

The Boxtrolls

DVD | PG | 1 HR., 37 MINS.

Nick Frost, Simon Pegg, and Ben Kingsley voice characters in this film about a town obsessed with cheese. You had me at Nick Frost. And then again at "obsessed with cheese."

Marilyn Manson

ALBUM | *THE PALE EMPEROR*

Marilyn Manson used to be the scariest character in pop music, a rep fueled by his penchant for shouting about the devil over industrial-strength guitar crunch. On his ninth album, he trades in his strained bellow for a sinister lounge-lizard croon and cloaks himself in T. Rexian glam. It's about as close to aging gracefully as you could ever hope to get from a dude who used to call himself the Antichrist Superstar. **B+** *—Kyle Anderson*

Belle and Sebastian

ALBUM | *GIRLS IN PEACETIME WANT TO DANCE*

The Scottish band refines Professor Cyndi Lauper's Theory of What Girls Just Want to Do.

Fall Out Boy

ALBUM | *AMERICAN BEAUTY/ AMERICAN PSYCHO*

The quartet's latest features the title track single and "Uma Thurman." To be clear, that's the name of a song. You don't get to own her upon purchase.

State of the Union Address

TV | 9PM–CONCLUSION | *VARIOUS*

"I have come here to chew bubble gum and kick ass. And I'm all out of bubble gum..."

Whipping Boy

BOOK | ALLEN KURZWEIL

Author Kurzweil details a 40-year search for his 12-year-old nemesis, Cesar Augustus. Did he try looking in ancient Rome?

The Short Game

TV | 10–11PM | *ESQUIRE*

SERIES DEBUT Eight aspiring pro golfers—all 7- and 8-year-olds—will win your hearts on Esquire Network's surprisingly endearing reality series about kids on the cutthroat tournament circuit. The show wouldn't be half as engaging were it not for the moments when these pint-size prodigies' true age comes out; they're not above laying down the clubs and squishing ants on the fairway, much to the frustration of their coaches/parents. Move over, pageant moms—the caddy dads have arrived. **B** *—Marc Snetiker*

Justified

TV | 10–11PM | *FX*

SEASON PREMIERE Boyd plans to pull off a heist "right under Raylan's nose." So if Timothy Olyphant's mustache stubble suddenly disappears, you know who to blame.

ALSO AVAILABLE

***B4.DA.$$*** Joey Bada$$

Erase Errata Lost Weekend

What a Terrible World, What a Beautiful World The Decemberists

Open Heart Series debut, TeenNick, 9–10 p.m.

Chasing the Scream: The First and Last Days of the War on Drugs Johann Hari

JANE THE VIRGIN: GREG GAYNE/THE CW; WILMORE: PETER YANG/COMEDY CENTRAL; *LUCY*: JESSICA FORDE; *THE BOXTROLLS*: LAIKA; PRESIDENT BARACK OBAMA: LARRY DOWNING-POOL/GETTY IMAGES; *THE SHORT GAME*: WALTER IOOSS/ESQUIRE NETWORK (2)

✱Times are Eastern Standard and subject to change

WEEK OF JAN. 19–JAN. 25

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE. BY CLARK COLLIS

WEDNESDAY 1/21

Workaholics

TV | 10–10:30PM | *COMEDY CENTRAL*

Blake (Blake Anderson) and Adam (Adam DeVine) transform from couch-potato stoners into over-enthusiastic fighters in this episode, which finds our three heroes putting together a wrestling show to pay the rent. Blake is accidentally racist, Adam dresses up as a hilariously creepy cat he dubs Catam, and Anders (Anders Holm) uses an upside-down beer bottle as a mic—in other words, they're at their ridiculous best. Bonus: A grumpy Ben Stiller shows up as their annoyed, Adam-hating landlord. **A–** —*Ariana Bacle*

Best New Restaurant

TV | 10–11PM | *BRAVO*

SERIES DEBUT By all accounts, running a new restaurant is as stressful as moving, getting married, and juggling chain saws at the same time. Then just when you think things can't get any worse, Tom Colicchio pokes his noggin through the door. Hosted by the *Top Chef* veteran, the adequately nerve-shredding *Best New Restaurant* finds 16 recently opened eateries battling it out, starting with two Italian joints. Remember to tip your waiters! Unless they happen to win the $100,000 first prize. **B**

American Horror Story: Freak Show

TV | 10–11PM | *FX*

SEASON FINALE Info is scarce about the season 4 concluder. So let's play a ghoulish game! Match the deaths below with the *AHS* characters. —*Tim Stack*

(1) Burned at the stake (twice)

(2) Knifed through the head

(3) Hanged in own home

(4) Throat slit and turned into a human doll

(A) Ethel Darling

(B) Ben Harmon

(C) Madison Montgomery

(D) Myrtle Snow

Answers: 1-D; 2-A; 3-B; 4-C

Web Therapy

TV | 11–11:30PM | *SHOWTIME*

Thanks to the NSA, the therapy sessions conducted by Fiona (Lisa Kudrow) are leaked online, making her one of the most despised (and entertaining) women in the world. Enter Christina Applegate as Jenny, an Olivia Pope-esque fixer who nicely counters Fiona's snobbery with her stories of a rough childhood. Together, they attempt to reinvent Fiona's image. However, the pair should probably focus on convincing the NSA that Putsy (Lily Tomlin) was kidding when she made plans to kill a judge. "J/K" isn't going to cut it. **B+** —*Samantha Highfill*

THURSDAY 1/22

CROSS
CRIME SCE

Backstrom

TV | 9–10PM | *FOX*

SERIES DEBUT Rainn Wilson plays an abrasive police detective with a flabby belly and cynic's gut, a rude-dude fraternal twin to Dwight on *The Office*. Because of this similarity in alienating attitude and sarcastic drone, we watch *Backstrom* expecting to laugh, but never do. A dramedic detective procedural set in Portland, Ore., with a tragicomic antihero in the *House* and *Sherlock* mold, the show doesn't have any mastery over its tone and doesn't know how to best use Wilson's very specific talents. There are some interesting ideas, like calling out Gen-Xers for romanticizing pessimism, and several well-cast, offbeat supporting characters, but *Backstrom* needs to find a more cohesive voice and stronger case-of-the-week plots if it wants to keep walking the prime-time beat. **B–** —*Jeff Jensen*

Morgan Spurlock Inside Man

TV | 9–10PM | *CNN*

SEASON PREMIERE This episode is called "MorganBot," which is a Syfy movie I would cancel all my plans to watch.

Bad Judge/A to Z

TV | 9–10PM | *NBC*

SERIES FINALES You know that feeling you get when you see a baby taking its first-ever steps? You'll get the exact opposite feeling watching the final episodes of these two short-lived NBC sitcoms.

Million Dollar Critic

TV | 10–11PM | *BBC AMERICA*

SERIES DEBUT British restaurant critic Giles Coren visits the U.S. and Canada, sampling food and chatting with locals like Toronto mayor Rob Ford ("Try the crack! It's scrumptious!").

Nightwatch

TV | 10–11PM | *A&E*

SERIES DEBUT The new reality show from *Law & Order* overlord Dick Wolf follows New Orleans emergency workers from 8 p.m. to 4 a.m. and certainly doesn't skimp on the "reality" part. This is a gunshot-wounds-and-all look at some of the hardest jobs in the world and a brutally honest snapshot of the city's most impoverished corners, far beyond the balconies of Bourbon Street. **B+** —*Kevin P. Sullivan*

BEST NEW RESTAURANT: JEFF DALY/BRAVO; *WORKAHOLICS:* ADAM NEWACHECK/COMEDY CENTRAL; *WEB THERAPY:* EDDY CHEN/SHOWTIME; *AMERICAN HORROR STORY: FREAK SHOW:* FRANK OCKENFELS 3/FX; *BACKSTROM:* SERGEI BACHLAKOV/FOX; *NIGHTWATCH:* RICHARD KNAPP/A&E; *A TO Z:* MICHAEL DESMOND/NBC

NO ←

Cake
(in theaters
Jan. 23)

Really About Cake?

→ **YES**

The Great British Baking Show
(PBS)

FRIDAY 1/23

The Boy Next Door

MOVIE | R | 1 HR., 31 MINS.

J. Lo's one-night stand with a neighbor goes horribly wrong. So this *isn't* a sequel to *The Girl Next Door*? How much longer must we wait, Hollywood?

Mortdecai

MOVIE | R | 1 HR., 47 MINS.

I'm not suggesting that Johnny Depp chooses projects based solely on whether he gets to wear a comic mustache, but—no, wait, that is exactly what I'm suggesting.

Kyle Kinane: I Liked His Old Stuff Better

TV | MIDNIGHT–1AM

COMEDY CENTRAL

In his new stand-up special, Kyle Kinane looks and sounds a little bit like a Depression-era railway operator, sporting a cap, a beard, and a voice that sounds like he's been gargling gravel. And to be fair, he has a knack for taking the audience on long, fun rides. Bits on getting interviewed in *Hustler* magazine and meeting the world's chilliest cop are given room to breathe, making them worth a ticket to ride. **B+** —*Keith Staskiewicz*

Cake

MOVIE | R | 1 HR., 31 MINS.

In this comedy-drama, Jennifer Aniston plays a dowdy chronic-pain sufferer with a pill problem. Bet no one told her life was gonna be this way. (Cha-cha-cha-cha.)

SATURDAY 1/24

Black Sails

TV | 9–10PM | *STARZ*

SEASON PREMIERE *Black Sails* ignited something of an EW civil war last year. Fans at the magazine loved the adventure, while foes loathed the cheese factor. In truth, both sides were correct—and still are. The appeal of Starz's pirate drama in the season 2 premiere remains just that: the pirates. But on land, when the show switches from the quest for one type of booty to another altogether, things get a bit wobbly, with romantic entanglements that fail to match the intrigue on the high seas. With the deception of Flint (Toby Stephens) revealed and his life hanging in the balance, the plunderer hatches a bold plan to spare his former crew from the noose. Meanwhile, a mysterious new captain (Tadhg Murphy) emerges on the scene, announcing his arrival in dramatic fashion. Let round 2 of the debate begin. **B** —*Dalton Ross*

SUNDAY 1/25

63rd Annual Miss Universe Pageant

TV | 8–11PM | *NBC*

What would the lineup of contestants look like if the beauty pageant lived up to its name and allowed entrants from all around the (pop culture) universe? Let's see!

Name Number Six (*Battlestar Galactica*)
Physical attributes Blond, hot, downloadable
Fun fact May be a figment of your imagination.

Name Alien queen (*Aliens*)
Physical attributes Tall, sharp teeth, lays face-hugger eggs
Fun fact Enjoys traveling and tearing androids in half.

Name Mary, the three-breasted prostitute (*Total Recall*)
Physical attributes Three breasts
Fun fact We mentioned the three breasts, right?

MISS UNIVERSE

The Great British Baking Show

TV | 8–9PM* | *PBS*

The bakers have four hours to make a tower of pie—which is three hours and 50 minutes more than it would take me to eat one. *check local listings

21st Annual Screen Actors Guild Awards

TV | 8–10PM | *TNT, TBS*

Yes, it's that one day of the year when actors are treated like stars. Hey, why should gaffers get all the glory?

Downton Abbey

TV | 9–10PM* | *PBS*

Merton delivers a bombshell to Isobel. (That may sound odd—but bombshells were a popular gift in post–World War I Britain.)
*check local listings

Togetherness

TV | 9:30–10PM | *HBO*

While Michelle (Melanie Lynskey) decides to hit a bar, hubby Brett (Mark Duplass) attends the premiere of a movie he worked on. Sheesh, maybe they should have called this show *Apartness*!

CAKE: CINELOU FILMS; *MORTDECAI*: DAVID APPLEBY; KINANE: MOSES ROBINSON/COMEDY CENTRAL; *BLACK SAILS*: STARZ ENTERTAINMENT; 2014 MISS UNIVERSE: MISS UNIVERSE ORGANIZATION; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2014 FOR *MASTERPIECE*; *TOGETHERNESS*: MELISSA MOSELEY/HBO

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

#mycalvins
Calvin Klein
underwear

Bieber's camp says it's not Photoshopped. So, guess it's not Photoshopped.

The only thing worse than a bad joke is a bad joke repeated over and over again.

Sources say her affairs were just *too* covert.

Neil deGrasse Tyson's *StarTalk*: like *Watch What Happens Live*, but with surprisingly fewer gaseous bodies

Not pictured: all the Oompa Loompas who escorted Prince to the stage

Glee comes home. (But to whom?)

ABDUL-JABBAR
MYCROFT HOLMES

Kareem Abdul-Jabbar wrote a novel about Sherlock Holmes' brother, Mycroft, which sounds *so* much better than Patrick Ewing's novella about Jane Eyre's cousin Staci.

Suddenly you remember there's more to the man than the marriage.

Finally, the *Girls* have grown up.

WET HOT AMERICAN SUMMER

Nothing's more wet, hot, and American than a summer Netflix binge.

Game of Thrones to screen in IMAX: Tyrion now looks like Hodor; Hodor now literally just a pair of shoes.

Wicked movie in 2016? We'll believe it when monkeys fly.

Gina Rodriguez: making *Virgins* cool again

TRACY FLICK FOR PRESIDENT! SIGN UP FOR TOMORROW TODAY!

Reese Witherspoon + Alexander Payne = a reunion worthy of a Tracy Flick pin

The One With Rachel's Awful First Date

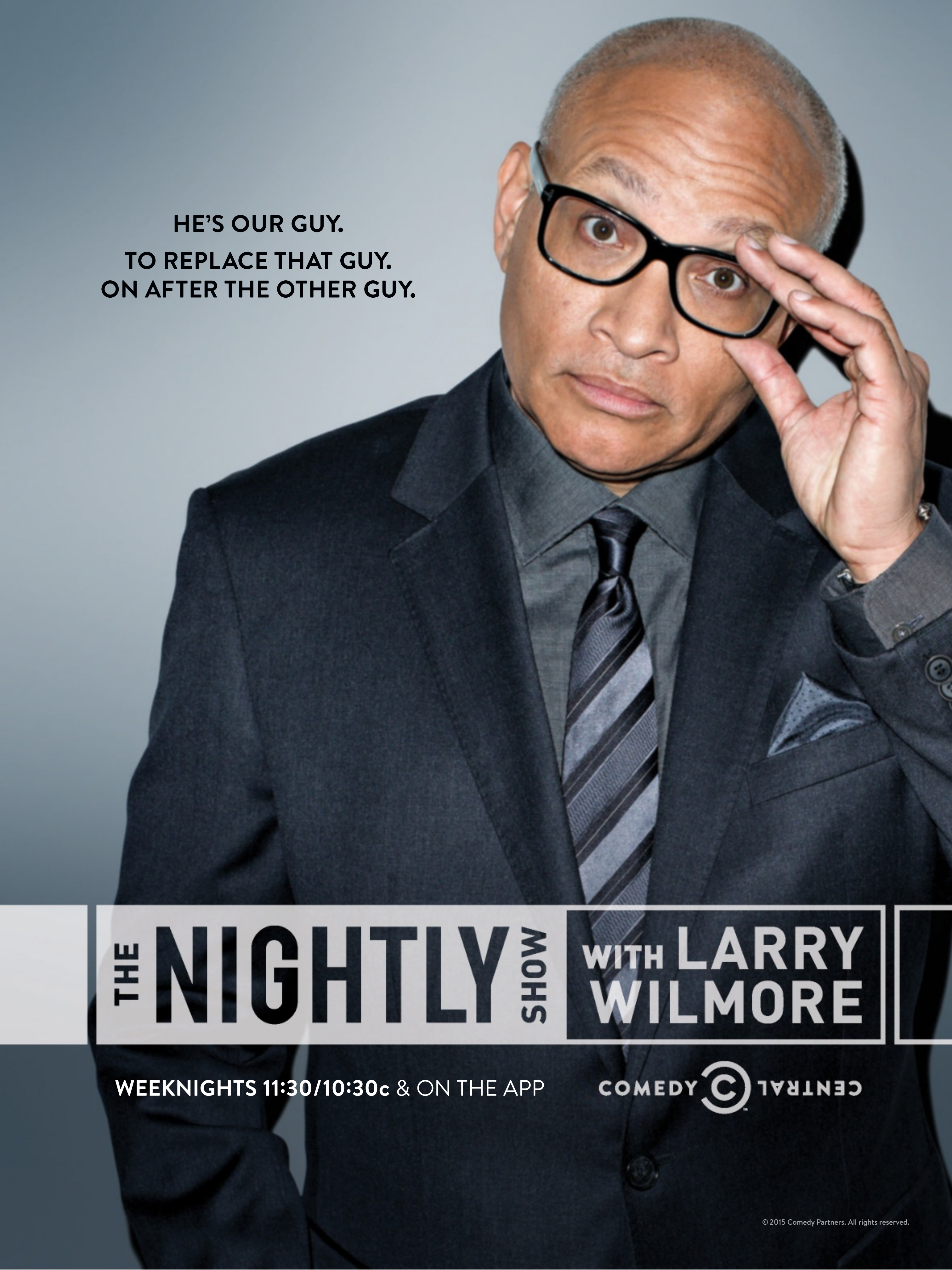
MR. GREY WILL SEE YOU NOW
VALENTINE'S DAY 2015

Fifty Shades of Grey gets R rating. So, sorry, Kevin, but your mother is coming and that's final.

The perfect addition to that gym playlist you've been pretending to use

Lenny Kravitz to join Katy Perry at Super Bowl halftime show, marking the best Lenny Kravitz pairing since he wore this chunky knit.

TINA FEY, MARGARET CHO, AND AMY POEHLER, PRINCE, JENNIFER ANISTON AND BENEDICT CUMBERBATCH: PAUL DRINKWATER/NBCUNIVERSAL VIA GETTY IMAGES (3); *COVERT AFFAIRS*: STEVE WILKIE/USA NETWORK; *GIRLS*: CRAIG BLANKENHORN/HBO; *WET HOT AMERICAN SUMMER*: COURTESY HOWARD BERNSTEIN; *GAME OF THRONES*: HELEN SLOAN/HBO; *ELECTION*: PARAMOUNT/EVERETT COLLECTION; KRAVITZ: JASON WEBBER/SPLASH NEWS; RODRIGUEZ: MCMULLAN/SIPA USA; GEORGE CLOONEY: KEVIN WINTER/GETTY IMAGES; TYSON: ANDREW TOTH/GETTY IMAGES; JUSTIN BIEBER: SPLASH NEWS/CALVIN KLEIN


HE'S OUR GUY.
TO REPLACE THAT GUY.
ON AFTER THE OTHER GUY.
THE NIGHTLY SHOW
WITH LARRY WILMORE
WEEKNIGHTS 11:30/10:30c & ON THE APP
COMEDY CENTRAL

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LOTS TO CHEW, NONE TO UNWRAP

UNWRAPPED
Trident
NEW!
UNWRAPPED
CLEANS & PROTECTS TEETH*
Trident
50 STICKS SUGAR FREE GUM WITH XYLITOL
ORIGINAL FLAVOR

THE GUM YOU LOVE, NOW UNWRAPPED

HELPS FIGHT CAVITIES

*CHEWING TRIDENT AFTER EATING AND DRINKING CLEANS AND PROTECTS TEETH. CHEWING TRIDENT MAY HELP REDUCE THE RISK OF CAVITIES.

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